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EDITORIAL NOTE

In accordance with an Act of the Council of the Archaeological Institute of America, December 28, 1915, ART and Archaeology became a 64 page illustrated monthly magazine, 8 x 11 inches instead of 7 x 10 inches, beginning with January, 1916. For this reason we close Volume II, with the number for November, 1915, and shall hereafter issue two volumes annually of six numbers, 384 pages per volume. Volumes I and II, complete, 9 numbers, pp. 264 plus 104, may be obtained unbound for \$3.00; bound in cloth \$4.00; in morocco \$5.00, on application, with check to Art and Archaeology, The Octagon, Washington, D. C.

THE MANAGING EDITOR.

CONTENTS

VOLUME II. (JULY-DECEMBER, 1915)

	Page
The Human Figure as an Architectural Support. (12 illustrations)—John Shapley]
The Loan Exhibition of Italian Paintings in the Fogg Museum, Cambridge. (11 illustra-	
tions)—G. H. Edgell	11
Temples in the Vale of Cashmere (6 illustrations)—F. WARD DENYS	23
Lesser Known Masterpieces of Italian Painting. II. A Virgin and Child by Neroccio.	
(illustration)—Dan Fellows Platt	28
Monte Cavo's Road of Triumph (Poem)—George Meason Whicher	34
The Roman Campagna. (10 illustrations)—RALPH VAN DEMAN MAGOFFIN	35
The Pont du Gard. (2 illustrations)—Frank Bigelow Tarbell	45
The Albertina—Vienna's Repository of Priceless Treasures. (5 illustrations)—Anna	
Louise Wangeman	48
Taylor Hall: The New Art Building at Vassar College. (4 illustrations)—Elizabeth Hazel-	
TON HAIGHT	54
Lesser Known Masterpieces of Italian Painting. III. Virgin and Child by Bernardino	-0
Luini. (1 illustration)—Dan Fellows Platt	59
Modern Masterpieces of Classical Architecture. VI. The Walhalla, the German Hall of	60
Fame. (1 illustration)	00
Ancient America at the Panama-California Exposition. (31 illustrations)—Edgar L. Hew- Ett. Introduction by W. H. Holmes	65
I. Spanish Renaissance Architecture: The California Quadrangle	67
II. Aboriginal American Art and Culture	71
III. The Vestibule: The Farnham Historical Frieze	77
	81
	87
The Date of the Country of the Count	95
	98
VII THERE REPUBLIES AND RECONSTRUCTIONS	00

CONTENTS

URR	MENT NOTES AND NEWS.	
0 0 8 7 0 0 i	Ancient America at the Panama-California Exposition: Prehistoric Soapstone Workers Ancient America at the Panama-California Exposition: Prehistoric Soapstone Workers of California. (Illustration)—Suppression of Vandalism in China—"Art and Archaeology" adopted as the Organ of the College Art Association of America.—Summer Session of the School of American Archaeology. The Venus Statue in the Royal Ontario Museum. (illustrated); A Great Temple Discovered in Ancient Memphis; Archaeological Institute of America. 1. Special Session in San Francisco. 2. General Meeting, 1915; College Art Association of America. Primitive Arts and Industries; Reproductions of the House Life of American Indians; The Painted Desert, Exhibit of the State of New Mexico; Physical Anthropology; A Permanent Museum at San Diego; The International Congress of Americanists	61
Boo	k Critiques	
	Medieval Architecture: Its Origins and Development, with lists of monuments and bibliographies, by Arthur Kingsley Porter. Volume I. The Origins. Volume II. Normandy and the Ile de France.	33
	Candiag in Temperamental Architecture, by William Henry	33
	year Select Italian Medals of the Renaissance, by G. F. Hill.	64
	Select Italian Medals of the Renaissance, by G. P. Hint. Gothic Architecture in Spain, by George Edmund Street, F.S.A., edited by Georgiana Goddard King	



CARYATIDES. JEAN GOUJON. MUSÉE NATIONAL DU LOUVRE. PARIS.

ART AND ARCHAEOLOGY

VOLUME II

JULY 1915

NUMBER 1

THE HUMAN FIGURE AS AN ARCHITECTURAL SUPPORT

JOHN SHAPLEY

Source used as a support correspond to Caryatids of the Villa Albani (fig. 2) and the architecture in which it is found, Tralles types, of the supporting figures in that the historical development of the Romanesque and Gothic architecture gensculpture and of the architecture can be erally, that is, in the majority of examples treated as parallel. This sculpture, as it down to the Renaissance, the actual will be considered in the present discus- weight is borne by a wall or pier behind sion, comprises those human figures that the figure, and the figure could be reare used, truly or ostensibly, for purposes moved with only superficial damage to the of vertical support. The male figures structure. are Atlantes, or Telamones; the female are The use of the human form in connecthis way, for their sex is ambiguous.

Germany.

the Giants at Agrigentum (fig. 6) and at for black Etruscan vases of the sixth

CO CLOSELY does the human figure the Theater of Dionysus in Athens, of the

Caryatids, and the latter name may be tion with vertical support suggested itself suitably applied to angels employed in naturally to many peoples. The Egyptians carved gigantic statues with their Such a form of supporting member is backs against piers at Thebes and at not an essential feature; it is rather an Ipsamboul in the reign of Rameses II, exceptional and arbitrary one. Classical thirteen centuries before Christ. These sculpture has but few types to show, and colossi do not themselves uphold any the Middle Ages are still poorer in exam- weight but they emphasize the appearples. In Renaissance times the Greek ance of eternal stability. The Assyrian and Roman forms were freely used in bas-reliefs show the thrones of the kings Italian sepulchral monuments, and later held up by human figures. On one, these supporting figures took their most Sennacherib views the captive procesunrestrained and irregular development sion from a royal seat that is decorated in Baroque architecture, especially in with nude and draped supporting dwarfs symbolizing the relation of subject to Frequently Caryatids and Atlantes are monarch. A similar throne in relief, mere decorative supports without struc- found at Malthai, in northern Assyria, tural significance. The Maidens of the debases some of the nude slaves even Erechtheum, which have had the widest further by representing them with tails. currency, stand free, and form an integral A Persian continuation of the idea of part of the architecture. The imitations this elevation of the ruler on the strong of them in the Renaissance often keep uplifted arms of his subjects occurs in the their structural use, but such is not the Naksh-i-Rustem relief. In the West are most common treatment. In the case of found Caryatids employed as supports

their eastern origin.

and Atlantes.

ing between head and capital, must have gest. detracted appreciably from the sense of It should be noted that Caryatids were its expression.

Tralles. The figure is rather tall and the group of three. The dome is thus marked

century B. C. Some of these are free- elevation of one hand further increases standing and so thin that they immedi- its apparent height. Braids of hair ately suggest their derivation from wooden strengthen the neck, and the smooth statues; more sturdy ones in relief hold surfaces of the drapery tend to conceal up both hands. Some have a double the inherent weakness of the human form. cushion above their heads. Others have The good height fits the proportions of the wings extending to their feet; the conven- Ionic order. The chiton and himation tional treatment of the feathers betrays are Ionic; so are the workmanship and provenance. The Maidens of the Erech-The Greeks and Romans used similar theum, representing the second group, are figures in their minor arts, as in correspondingly Doric-like (fig. 5). They mirrors, vases, and thrones. Pausanias wear the Doric chiton and diploidion and tells of examples on the great throne of bear up Doric capitals. Into this order fall Amyclaean Apollo. It was in architec- very well both their own square proporture, however, that the highest develop- tions (accentuated much more when the ment was attained for both Caryatids braids which fall on either shoulder and brace the neck are unbroken, as in the The earliest instances of Greek Caryat- Vatican copy [fig. 4]) and also the relativeids in architectural use were found when ly low proportions of the porch as a whole. the Delphic treasuries were excavated. The third type is that of the Caryatids These figures with Ionic costume date from from the Villa Albani (fig. 2). The figures the sixth century B.C. They stand free are taller than those of the Ionic and from the wall and support the weight of Doric types, with drapery breaking into the porch roof (fig. 1). The light, almost folds too complicated for the architectural fragile, treatment of the hair and the drap- solidity that such statues demand. The ery is characteristic of the workmanship high polos is adorned with rosettes and of the Ionic islands, and this over-elabora- with the foliate decoration of the Corintion, together with the lofty polos interven- thian order, which these Caryatids sug-

stability and repose. The idea of having painted as well as sculptured, although of the maidens bear the weight through course the painted types have no particuanimation rather than strength was al- lar relation to the architecture in which ready in the mind of the sculptor, but they are found. From the Ptolemaic the love of detail has somewhat prevented period comes the zodiacal circle of Denderah, which depicts the Egyptian con-Passing over such minor classes as the ception of the universe. The deities one represented by the colossus of Eleusis raising both hands hold up the circle of and similar late Roman examples called the heavens in which the various constelpriestesses of Ceres, there are three domi- lations are represented. The designs of nating types of Caryatids, all of Greek the cupola of Santa Costanza at Rome creation but frequently imitated by the show two circles of Caryatids standing in Romans. The earliest of these types is flowers. Directly above each figure of the represented by the Caryatid found at lower circle the upper has a compact

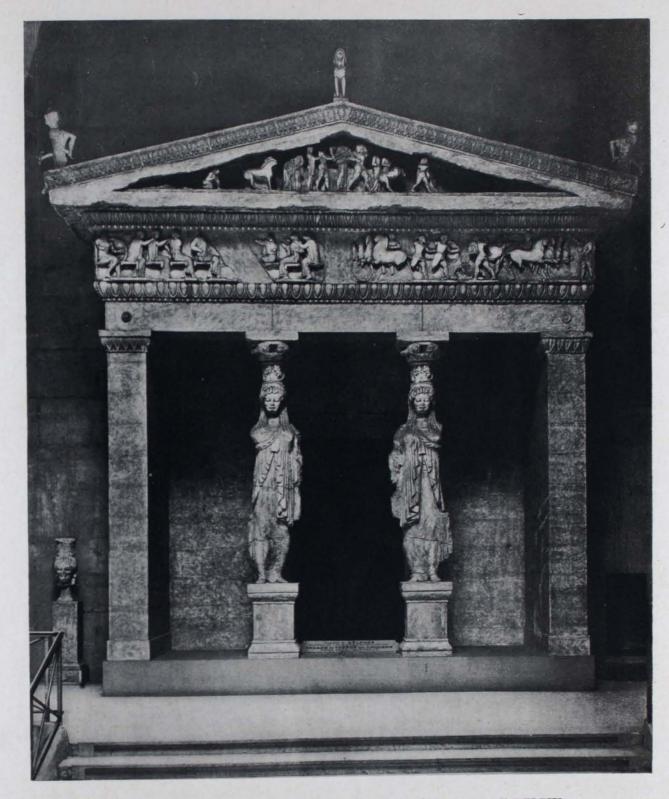


FIG. 1. FAÇADE OF THE SO-CALLED CNIDIAN TREASURY AT DELPHI.

painting, came from the Orient in the and pose some Myrina terra-cottas that

out as if by the meridians of a globe. early centuries of our era. This is a The figures are draped and posed like draped winged figure with both hands statuary, but floral decorations replace raised to hold a wreath in which is genthe base and polos. Another related erally painted a portrait head. Early form of Caryatid, especially adapted to examples from Palmyra resemble in dress

atids still represent Victories; but in the Atlas in holding up the heavens (fig. 7). Byzantine consular diptychs of the sixth Atlantes of a second type are those from ing Victories with a wreath held between hands on their hips and the head inclined

them became angels on Christian sarcophagi. Santa Maria della Fratte at Ausonia shows the use of this Palmyra type in the West as late as the eleventh century. Impossible as such slender figures are in real construction they are all the more adapted to decorative ends when conceived as supernatural beings.

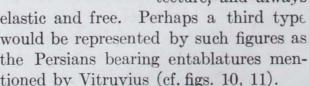
Atlantes were not so commonly used in classical architecture as Carvatids; nevertheless there are examples from both early and late periods. The Giants of the temple of Zeus at Agrigentum date from the fifth century B.C. (fig. 6). These are nude male FIG. 2. CARYATID OF VILLA ALBANI, ROME. figures standing be-

tween the columns and helping to sup- elastic and free. Perhaps a third type port the entablature. Their backs are would be represented by such figures as against the wall; their raised arms are the Persians bearing entablatures menbent backward from the elbow so that tioned by Vitruvius (cf. figs. 10, 11).

are ultimately descended from the Victory this manner that the Hercules of the of Paeonius. At Palmyra these Cary- Olympian metope performs the labor of

century A.D. and at S. Prassede at Rome the Villa Albani, now in the Louvre (fig. 9) they have become angels, just as the float- and at Stockholm. They stand with

forward so that the weight rests on the shoulders and the back of the neck. Other fragments of this type were found at the theater of Dionysus at Athens. In the same theater also, the latest stage front presents a third type in the form of a crouching figure. These classical types of Atlantes are all nude, giant slaves, imaginary beings, muscular enough to endure the crushing weight and toil to which they are subjected. They stand in sharp distinction from the Caryatids, which are noble maidens, dignified in pose and dress, unoppressed by the burden of the architecture, and always



the whole forearm touches the architrave. With the advent of the solid heavy con-The same motive is repeated four cen- struction of the Romanesque architecture turies later in the kneeling figures of the the supporting figure becomes constantly small theater of Pompeii. It is also in regarded as overburdened by the mass of



FIG. 3. CARYATID FROM THE ERECHTHEUM IN THE BRITISH MUSEUM

the architecture he is trying to sustain. Therefore, the Atlantes are continued, but the female Caryatids drop out. The Romanesque Atlantes are no longer true sons of Atlas, endowed with supernatural strength, but are ordinary men crushed by the massive masonry. The hands are raised and the arms contorted and strained; the neck is bent to the point of breaking and the weight bears down on the shoulders. Typical examples are the straining figures found on the corners of the pulpit in the church of S. Ambrogio at Milan (fig. 8). The head is pressed

downward on the chest while both hands help to support the weight above. The motive is that of a man who is just ready to fall, with broken back, beneath the burden he can no longer bear. The seated figures that flank the west doors of the Cathedral of Piacenza seem to have more strength but are still incapable of long enduring their load. The actual suffering is most clearly expressed in the case of two others from the Cosmatesque portal of the Cathedral at Cività Castellana, for there the motive is explained by the inscriptions. One implores,



FIG. 4. ROMAN COPY OF A CARYATID OF THE ERECHTHEUM. VATICAN MUSEUM,

am breaking," (Non possum quia crepo) is the reply.

carved two of them as acrobats with their bodies overturned in impossible distorted positions. And finally a grotesque, that has met his doom and is being devoured by a monster, completes the transition to the purely decorative Gothic concep-

The short devious contours of the huposes, but only incidentally for decora- felt to be extraneous, practically ceased.

"Miserable Eneas help me!" (Eneas tion and for more or less conscious symcative luta me). "I can not because I bolism. The Atlantes are caricatures; the Caryatids are angels. As examples of the former there are grotesque dwarfs at It is only a short step from this to the the springing of the arches in the church pure symbolism of the Gothic treatment. at Bury (Oise), and others help to support The transition is well shown in the partly the compound shafts of the clearstory Romanesque, partly Gothic, Cathedral arcade at Nevers. One of the figures who of Modena. Here are a series of support- strains to uphold the cornice of the apse ing figures on the parapet. One is of the at Rheims is a hunchback; another puts Romanesque type, standing with upraised his hand to his ugly head as if it were hands and with head bent over so far splitting with pain. More pleasant symthat the weight rests on the shoulders. bolism is found in the Caryatids. The The artist was not content, however, angel at the impost of an arch at Loches with making figures merely laboring. He symbolizes the celestial power and is unconscious of the weight that the outspread wings seem to bear so easily. Though curved to the form of brackets, in architectural feeling the buoyant floating angels of the fountain of Claux Sluter fall into this category. The constructive principle of Gothic architecture was not man figure do not accord with the long adapted to the use of Caryatids and open lines of Gothic architecture, therefore Atlantes and no modifications were made it is not introduced for structural pur- in their favor, so that this use of figures,

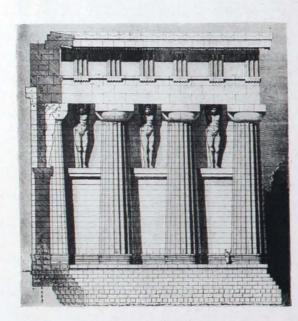
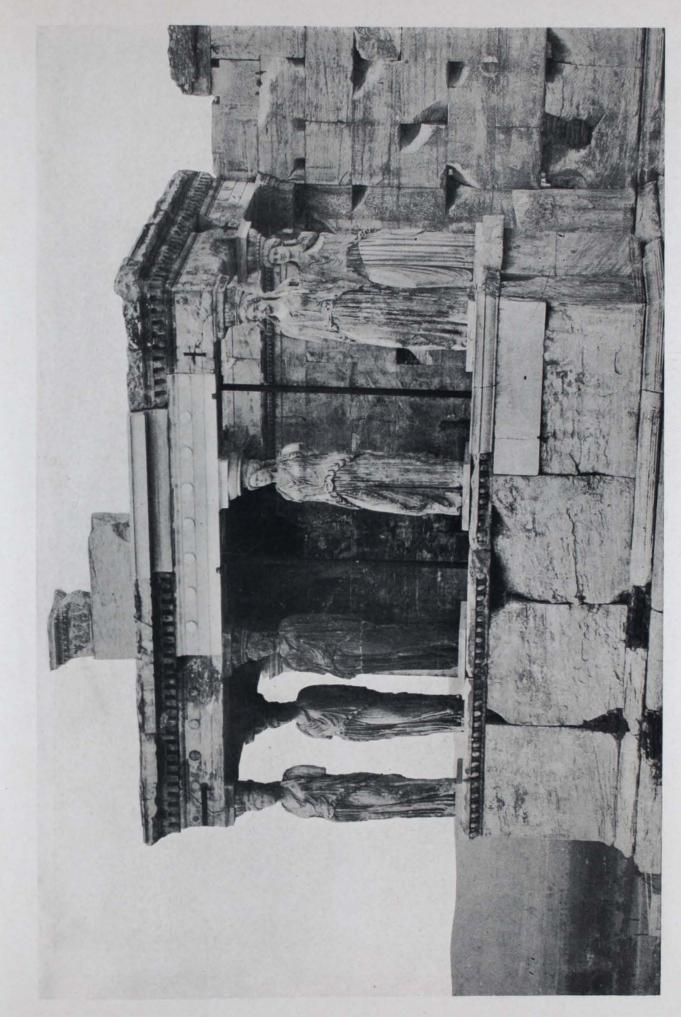


FIG. 6. GIANTS OR ATLANTES AT AGRIGENTUM.



FIG. 7. METOPE AT OLYMPIA, GREECE, REPRE-SENTING HERCULES HOLDING UP HEAVEN.



PORCH OF THE MAIDENS,



FIG. 8. AN ANGLE OF THE PULPIT IN THE BASILICA OF S. AMBROGIO, MILAN.

The discontinuance of the use of Caryat- Naples, he went direct to the museum ids and Atlantes in the Gothic period and of the Bourbons and found there a classi-

the consequent break in the development of types left the Renaissance free to establish its own traditions. It turned at once to classic examples and began merely to reproduce them. As early as the fourteenth century, Caryatids were employed by Tino da Camaino in the Pazzi monument in Santa Croce at Florence. There is perhaps a slight feeling of pressure still expressed in the inclination of the heads, but this attitude also emphasizes the exprespose and sentiment. When Donatello was



sion of sepulchral re- FIG. 9. ATLANTES FROM VILLA ALBANI, NOW IN THE LOUVRE, PARIS.

cal Caryatid with the weight resting on a shoulder cushion; this he copied in a modified form. The best adaptation of all, perhaps, because taken from the best, the Erechtheum, archetype, is the work of Jean Goujon at the Louvre (cf. frontispiece). All these imitations are characteristic of the eclectic spirit of the Renaissance. The Otto-Heinrichs-Bau at Heidelberg in the late Renaissance already shows on its façade the ungoverned forms which are common in Baroque architecture and too modern

commissioned to make the Brancacci to admit an historical survey. monument in Sant' Angelo a Nilo at Princeton University.

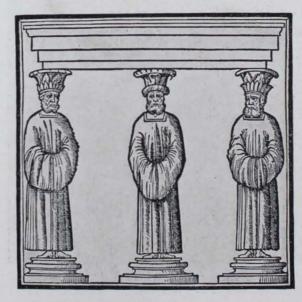


FIG. 10. PERSIANS FROM THE EDITION OF VITRUVIUS BY FRA GIOCONDO, VENICE, 1511.



FIG. 11. CARYATIDES FROM THE EDITION OF VITRUVIUS BY FRA GIOCONDO, VENICE, 1511.



FIG. 1. THE CRUCIFIXION BY DADDI. COLLECTION OF MR. DAN FELLOWS PLATT, ENGLEWOOD, N. J.

THE LOAN EXHIBITION OF ITALIAN PAINTINGS IN THE FOGG MUSEUM, CAMBRIDGE

G. H. EDGELL

Cambridge. The exhibition came as the first important result of a policy definitely embarked upon by the director and the visiting committee of the museum. The impossibility of competing, in the matter of a permanent collection, with elaborate and heavily endowed institutions will always be felt by anyone connected with a small museum, and especially one under the aegis of a university. On the other hand it is possible, along with the slow expansion of a permanent collection, to hold periodically loan exhibitions which, albeit for a short time, will educate and give pleasure not only to the student but to the public. The material for such exhibitions lies with the private collectors, who hold great numbers of fine works seldom

OVERS of Italian art have of late had ers, who have in their possession many a treat in the loan exhibition of Ital- good pieces as yet unsold. To assemble ian paintings, opened from March eighth such an exhibition requires tact and to eighteenth, in the Fogg Museum, phatically the pains exerted.

seen by the public, FIG. 2. THE MADONNA BY DADDI. COLLECTION and with the deal- OF MR. GRENVILLE L. WINTHROP, NEW YORK.

energy, but the result will justify em-

Of this the Fogg Museum exhibit was an ample proof. The problem was to collect from many sources a series of paintings which, in connection with the permanent collection of the museum, would illustrate fairly adequately the development of Italian painting. In other words, not one or two but every school of Italian painting had to be represented by several characteristic works.

> For the purposes of study one generally divides Italian painting into five great schools. In the southern and central part of the peninsula the Sienese and Umbrian schools existed side by side. Taken together they represent the most religious phase of the essentially religious art of Italy, yet attaining their aims by widely diverging paths. The former, perhaps Italy's ear-



FIG. 3. PORTRAIT OF A LADY, BY UCCELLO, COLLECTION OF MR. PHILIP LEHMAN, NEW YORK.

liest school, remained true to the hieratic Benvenuto. To this array the loan exand decorative ideals of the Byzantine hibit was able to add several works. art whence all Italian painting sprang. Mrs. W. Austin Wadsworth of Boston In other words it remained fundamen- loaned a panel representing Saint Cathtally mediaeval. The latter, inspired by erine of Siena, much repainted but unthe tenderness and humanity which con- mistakably of the school of the greatest trol the religious thought of today, cast of Sienese: Simone Martini. Mr. Henry aside the Byzantine ideals and developed L. Williams of Cambridge loaned two the more humanly lovely art which cul- panels, a Deposition and a Madonna minated so cosmically in the painting of and Saints, of the school of Pietro Lo-Raphael. Farther to the north the school renzetti. Perhaps the most delightful of Florence, instructress of all the schools contributions to the Sienese Collection of Italy, made the technical advances were two tiny panels, loaned by Mr. Dan which carried painting from the middle Fellows Platt of Englewood, New Jerages to modern times, and combined, in sey, portraying Saint Margaret and one or another of its many geniuses, well- Saint Apollonia. These works are by nigh all the excellences of the other cen- Sassetta, an artist who bridged the gap ters of Italian art. Finally, in the upper from the middle ages to the Renaissance. peninsula, the north Italian school, learned Somewhat later than Taddeo Bartoli, he in the technique of Florence, passed on excelled him in delicacy, charm, and its heritage to the Venetians, who fitly originality. brought the Renaissance to its culmina- Sienese art was far better illustrated in undertook.

tion in Italy with a series of color sym- the loan exhibition, however, in its rephonies unequalled in the history of art. flection on the early art of Florence. In It was the heavy task of illustrating, in the period of the Giotteschi, that is from a small way, this tremendous artistic Giotto to Masaccio, the Florentine school movement that the Fogg exhibition was almost wholly dominated by that of Siena. A panel with several scenes, in Fortunately the permanent collection the permanent collection of the museum, of the Fogg Museum is rich in examples well represents this Sienese-Florentine of the Sienese school. Moreover it pos- art. It has recently been identified by esses a small panel, representing Christ in Doctor Sirèn as a work by Jacopo di Limbo, which is a pure specimen of the Cione. To this the loan exhibition Byzantine art underlying the Sienese. added two works by Bernardo Daddi A small Saint Agnes, by Ambrogio Lo- and a fine Madonna by Lorenzo Monaco. renzetti, shows the fine line and brilliant Mr. Platt sent a Daddi Crucifixion (fig. color of mediaeval Sienese painting at its 1), in delicacy and jewel-like color comheight, and a large Madonna and Angels, parable to the Jacopo di Cione. Mr. by Taddeo Bartoli, represents the transi- Grenville L. Winthrop of New York tion from the middle ages to the Renais- loaned a Madonna (fig. 2), by the same sance. The museum also possesses works artist, a perfect example of the soft and by the later Sienese, Matteo di Giovanni, tender type which was aptly to exercise Benvenuto di Giovanni, and Francesco so great an influence on the art of Umdi Giorgio, as well as works suggesting bria. The work by Lorenzo Monaco, Giovanni di Paolo and Girolamo di loaned by the P. W. French Company of



FIG. 4. MADONNA BY FRA ANGELICO. COURTESY OF MESSRS. DUVEEN, NEW YORK.

New York, represents a somewhat later were included in both loan and permanent art but one still impregnated with the exhibitions. harmonious line and religious mysticism By far the finest piece of Florentine

of the Sienese school. Works by Spi- painting in the exhibition, however, was nello Aretino, another Sienese-Florentine, a Portrait of a Lady (fig. 3), one of the



gems of Mr. Philip Lehman's collection tactile sense. Connoisseurs will recog-

in New York. The painter, Paolo nize the affinity of this work to the sev-Uccello, belonged to the so-called "scien- eral famous profile portraits by Pier de' tific movement" in the early years of the Franceschi, Antonio del Pollaiuolo, and Renaissance. Perspective was his hobby, others which adorn the galleries of but that he did not permit science to Europe. It is closest of all, however, to



FIG. 6. MADONNA AND CHILD WITH THE YOUTHFUL ST. JOHN, BY FILIPPINO LIPPI (?), COLLECTION OF MR. ARTHUR HOE, NEW YORK.

cloud his artistic sense is well proved by the portrait by Domenico Veneziano, a this exquisite portrait. The rich scarlet fellow "scientist," which only recently of the drapery and the cool blue-green of has added its lustre to Mrs. Gardner's the background only emphasize the subtle famous collection at Fenway Court, modelling of the face and hands, so ex- Boston. pressive of the ever-present Florentine The more sentimental and religious art

of Florence, at approximately the same Madonna and Child with the Youthful period, was well displayed in a fine Saint John (fig. 6), it strongly suggests Madonna (fig. 4) by Fra Angelico, loaned Botticelli, and still more strongly a by Messrs. Duveen of New York. youthful work of his great pupil, Filip-Hanging near the Uccello it formed a fine pino Lippi. Doubtless connoisseurship basis for comparison of the two trends of will soon busy itself with the problem of

Florentine art, and, taken in connection with the two specimens of the work of the same artist, one in Fenway Court and one in the Boston Museum, it gave students an excellent opportunity to acquaint themselves with originals by the "blissful monk of Fiesole."

The quaint revival of classicism in Florence—classicism in the garb and trumpery of the contemporary Renaissance—was admirably shown in a panel of the Judgment of Paris (fig. 5), loaned by the Ehrich galleries of New York. The artist, as yet unidentified, suggests Pesellino, joyous follower of Fra

chest, or cassone.

tine art was loaned by Mr. Arthur Hoe manent collection of the Fogg Museum of New York. A tondo, representing the is well supplied with works of the Um-

a definite attribution for so distinctive a work.

From Radcliffe College came a fine Madonna by Ghirlandaio, or perhaps his pupil Bastiano Mainardi. Mr. W. E. C. Eustis of Boston loaned a small Annunciation by Lorenzo di Credi, coworker with Leonardo in the bottega of Verrocchio. All these examples of Florentine art were fortified by others in the permanent collection of the museum. Among the latter were paintings by Benozzo Gozzoli, Fra Filippo or perhaps Fra Diamante, and Fra Bartolommeo. By the latter artist is a small Cain and Abel, once attrib-



FIG. 7. A BISHOP SAINT BY ALEGRETTO NUZI. COLLECTION OF MR. HORACE MORISON OF BOSTON.

Filippo Lippi. At one time the panel uted to Raphael, but now correctly must have formed the extremely attrac- placed in the Florentine school. The tive decoration of a Florentine wedding showing made by the Florentine paintings was thus brilliant.

Another important example of Floren- As in the case of the Sienese, the per-

brian school. To these the loan exhibi- minating specimens. Of special interest tion added several interesting and illu- in this connection were the works by



FIG. 8. AN UNFINISHED MADONNA BY PINTORICCHIO. COURTESY OF MESSRS. DUVEEN, NEW YORK.

Daddi, before mentioned, since this artist Florentine and Sienese schools. Dadbore so profound an influence on the di's first great successor in Umbria was Umbrian school at its inception. Through Alegretto Nuzi, and an extremely decora-

him it partook of elements both of the tive panel by him, representing a Bishop



FIG. 9. THE MARRIAGE OF ST. CATHERINE, BY FRANCIA. COLLECTION OF MR. HORACE MORISON OF BOSTON.

and of this tendency Mr. Morison's underpainting of the Madonna's mantle, panel, with its vivid scarlet and cool and a fuller modelling over the terra

grav-blue, is a most sumptuous example.

Of the work of the later Umbrians many specimens exist in the Fogg Museum. There are several panels attributed to Antoniazzo Romano, showing the reflection of Umbrian painting in Rome. One, the most important, is a vigorous Pope Saint which many critics have also attributed to that most powerful and rare of Umbrians: Melozzo da Forlì. Another important Umbrian painting in the museum collection is a Holy Family by the ever winsome Pintoricchio, one time master of Raphael. From Messrs. Duveen came another work, an Unfinished Madonna (fig.



FIG. 10. PORTRAIT OF TITIAN'S DAUGHTER (?). BY PARIS BORDONE. COURTESY OF THE EHRICH GALLERIES, NEW YORK.

sitions represent Pintoricchio at his best, into the neighboring Marches, crossed the one resplendent in its completion, with that of Venice and produced a the other of unsurpassed delicacy and charming, if unprogressive, local school.

Saint (fig. 7), was loaned by Mr. Horace student of technique on account of its Morison of Boston. Nuzi's art falls in- unfinished condition. The latter lacks to the domain almost of pure design, its stippling of blue over the dark green

> verde of the flesh tints. Each work is exquisite in its way, and the two. juxtaposed in the gallery, attracted much attention by their generous rivalry.

To represent Pintoricchio's great contemporary, Perugino, Mrs. R. H. Sayre of Princeton, New Jersey, sent a Madonna and Angels by a follower of the famous Umbrian. This work, albeit damaged by an unskilful restorer, gave an excellent idea of Peruginesque art.

In the town of Foligno, not far from Perugia, another school grew up, due principally to the genius of Niccolò Liberatore of that city. By Niccolò the Fogg Museum possesses an important poly-

8), by the same artist. Both compo- ptych. The art of Foligno, passing perhaps even more interesting to the To illustrate this movement the Fogg Collection, and for some time has been Bartolommeo Veneto forms a good

exhibited in New York.

Unfortunately no specimen could be got of the greatest of all Umbrians. Raphael, but the proximity of two excellent examples in Fenway Court made the lack less keenly felt. Indeed the connoisseur of Umbrian painting had ample material with which to enlarge his knowledge and cultivate his taste. Turning finally

to the schools of northern Italy and Venice, one found the latter more happily presented than the former.

personal friend Raphael, so Mr. Mori- sina. It also bears a strong stylistic

Museum owns an attractive Madonna son's painting suggests Umbrian art as and Saints by Bernardino di Mariotto of much as north Italian. Still another San Severino, and the Metropolitan Mu-north Italian painter represented in the seum of New York, through the courtesy loan exhibit was Bartolommeo Veneto. of the Cleveland Art Museum, loaned By this master, a product of the Leonanother Madonna by the gracious Lo- ardesque school of Lombardy and that of renzo da San Severino. The latter Venice, Mrs. W. Scott Fitz of Boston painting belongs to the so-called Holden loaned an attractive little Saint Catherine.

transition to Venice. Of the works of the greatest of the Venetian paint-

FIG. 11. PORTRAIT OF A MAN, SCHOOL OF AL-VISE VIVARINI. EHRICH GALLERIES,

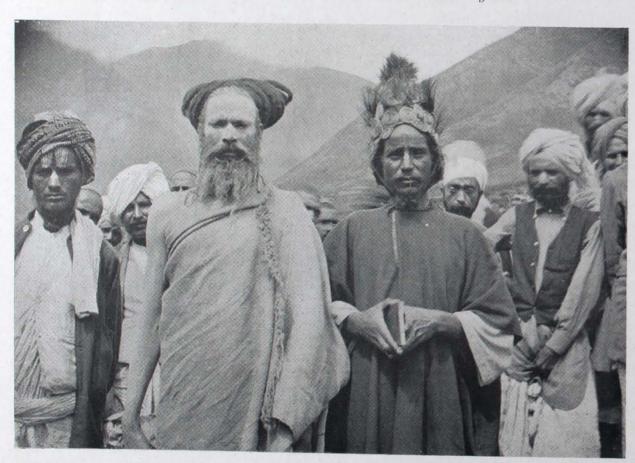
ers, Giorgione, Titian, Tintoretto, and Veronese, no examples were available for the exhibition. Several excellent pieces by other Venetians were procured, however, which gave the observer no small acquaintance with the great color school of Italy. From the Ehrich galleries came three attractive works. The most important was a Portrait of a Girl (fig. 10), by Paris Bordone,

The most important north Italian paint- close follower of Titian. Identification ing in the museum, a Circumcision by the of the subject is not certain, but the lady Ferrarese master Cosimo Tura, belongs may well be Titian's daughter Lavinia. to the permanent collection. Mr. Mori- In richness of tone and beauty of type son loaned a characteristic Marriage of this painting falls little short of the great Saint Catherine (fig. 9), by the later mas- master himself. Another of the Ehrich ter of Ferrara and Bologna, Francesco paintings, a Portrait of a Man (fig. 11), Francia. Francia was strongly influ- reflects the art of one of the greatest enced by Perugino, and by his warm Venetian portraitists, Antonello da Mes-

resemblance to the work of Alvise Viva- by any of the four archangels of the rini. The third Ehrich painting was a school romantic Landscape in the style of Dosso In short the results of the loan exhibi-Dossi, painter of Ferrara. It is best tion were so satisfactory that it is to be mentioned among the Venetian works, hoped that others will soon follow. The however, since it reflects so happily the task of illustrating adequately the whole important Venetian landscape art inau- development of Italian painting is a gurated by Giorgione.

Conversazione, or gathering of the Saints, result by the very magnitude of the task so popular in the Venetian school, Prof. it set itself. Taken in connection with G. H. Palmer of Harvard loaned his fine the collection at Fenway Court, happily follower of Titian. It quite outshone in most immediately after the closing of the richness of color the Holy Family by the Fogg exhibit, it formed one of the greatest same artist in the museum collection. opportunities to study Italian painting Yet another able Venetian piece was a ever afforded in this country. Yet what small Madonna, by an unknown artist, it did was but a fraction of what might loaned by Mr. Hervey Wetzel of Boston. be done could private collectors be per-On the whole the quality of the Vene- suaded more readily to relinquish, for a tian works is so high that one could short time, their works of art. not but forgive the absence of works Harvard University.

well-nigh impossible one in this country, As an excellent example of the Sacra but the Fogg Museum achieved its fine painting by Polidoro Lanziani, another opened to the public for a brief period al-



PILGRIMS TO THE TEMPLES IN CASHMERE.

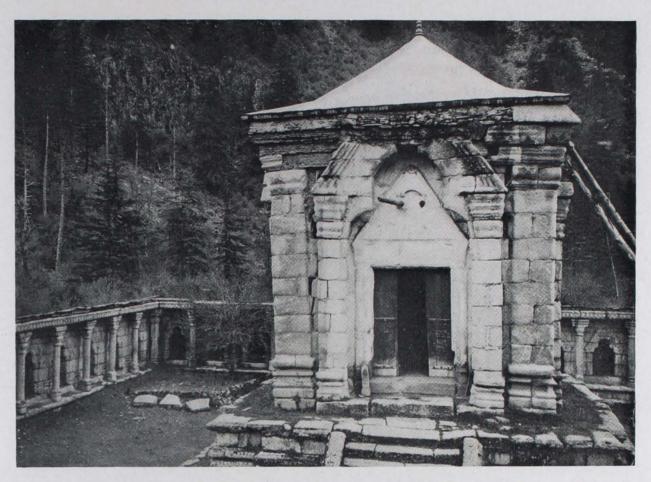


FIG. 1. THE RUINS AT BHANIYAR.

TEMPLES IN THE VALE OF CASHMERE

F. WARD DENYS

THIS SUBJECT is so unfamiliar the But if there was a poverty of informabefore his own visits to the Vale of Cash- made up by the extravagant exuberance mere, he had no idea that there were any of the native imagination, which provides ruins of exceptional interest in that re- a host of fabulous tales. Some of these mote and beautiful part of the world. have been translated and published in

met many in his search for information. particular ruins were several thousand Even in Cashmere itself the few who years old. were interested knew comparatively little about the ruins they had seen and ad- nate, as any one can see from the photomired. There were however a few books graphs that the ruins are of great inin the Club Library in Srinagar that told terest, and a few words in regard to some something about them, but personal of the more important may help to show friends who had photographed or sketched that they are worthy of far more thorthem knew little more than the pictures ough investigation than they have yet showed.

writer does not hesitate to say that, tion in these sources, it was more than Nor has he happened to meet any English, and one small book shown the archaeologist who had, although he has writer at Martand claimed that these

> This paucity of information is unfortureceived.

something of this sort is done we must be behind. content with what we have, and what the So little were we prepared for what was pictures show us.

the writer is fully convinced, because they easily hold their own when compared to the great and well known monuments and ruins of Europe, Asia, and Africa, most of which he has visited many times at leisure.

There are certain things and places like the ruins of Rome. Greece, and Egypt, the Taj Mahal, the view of the Hima-

FIG. 2. TEMPLE CROWNING THE TAKHT-I-SULEIMAN.

layan giants from Darjeeling, the Yosem- Here we have one of the earliest exam-

Perhaps some time an expert may be where, are far from definite, nor do they sent to study them so that more light give the faintest promise of the delightful may be thrown upon them, but until and interesting memories they leave

in store for us, that when we passed That they are worthy of this interest Bhaniyar (fig. 1) on our way into Srinagar

> we hardly more than glanced at the ruins. and yet they offer features of exceptional interest, but we were fully repaid for this omission some months later, when we were coming out of the vallev. This it was easy to do, as the temples lie quite near the road, and are less than two miles from the village of Naushera.

ite, the Grand Canyon, Niagara Falls, ples of a temple that retains its original enand others that stand out prominently closure. This is in the form of a cloistered in one's memory, and in reviewing quadrangle about one hundred and fifty them the visit to Martand at sunrise feet square, with a shrine and cella of unutakes a prominent place. But the mental sually large and noble proportions, being pictures one forms of them, from the de- thirteen and a half feet square in the encloscriptions in the guide-books and else- sure, with walls nearly seven feet thick.



FIG. 3. TEMPLE OF PANDRATHAN.

Unfortunately the more delicate carv- ever fail to delight us although we lived ings and ornamentations have been under its shadow for many months. nearly obliterated by time, but the walls, This striking mountain—it is about which are pierced by a series of pedi- six thousand two hundred and fifty feet mented and trefoil arches, are in a won- above the level of the sea-rises like a derful state of preservation, and the im- splendid pyramid from the city of Srinapression made by the use of the trefoil, gar to the height of over a thousand feet, here and elsewhere in Cashmere, upon one and is crowned by one of the most accustomed to its use and significance in picturesque and impressive temples in Christian decoration, is peculiar and in- the entire valley, and the moment we describable, as it is so startlingly sugges- saw it, in spite of our fatigue due to our tive of the deep underlying unities that two hundred miles' ride, we were reseem to pervade all religious thought and freshed at once. symbolism.

did, and that too from the moment we structure, on account of the stone work. caught sight of it in the valley; nor did this prominent feature in the landscape in the city all the way to the top, and it

This temple is one of the oldest in But if the temples of Bhaniyar did not Cashmere, and although it has been rehold our attention long when we were on built, perhaps more than once, it is, as our way in, the Takht-i-Suleiman (fig. 2) the picture indicates, a very remarkable

There is a good path from the hospital

six thousand feet.

is a favorite walk, not only on account It stands in the midst of what was once a of the temple, but because of the superb small pond—now dry—and is about view it commands of the Dahl lake and eighteen feet square with a projecting the entire valley, which is like a flat oval portico on either side. It is richly decabout eighty miles long and thirty miles orated, and the domed roof is worthy of broad, surrounded by a colossal snow- careful study, for the sculpture is so clad mountain wall that rises in some purely classical in design as to suggest a instances to the height of over twenty- Greek or Roman origin, although it is said to have been erected between 913



FIG. 4. COLONNADE OF THE SMALLER TEMPLE AT AVANTIPUR.

Of the temple itself much might be and 921 A.D. by Meru, Prime Minister said, but let it suffice to say that it is con- to King Partha. structed in horizontal courses without Still farther up the river, and not far circular inner shrine.

cement, and that it has a small dark from the bank, lie the extensive temples of Avantipur (fig. 4) which until quite re-About three miles north of the Takht, cently had been buried, but the excavaand in the centre of what was once the tions have already brought to light many old city of Srinagar, though very few remains of great interest, for it was here at traces of it now remain, is the extremely his capital city that the famous King interesting temple of Pandrathan (fig. 3). Avanti Varmma founded two temples and dedicated them to Mahadeva some plateau, that commands vast stretches time between 858 and 883 A.D. At the of the valley with its silvery serpentine present time a good idea of their size, river, is an experience that can never be and the quality of the work, can be forgotten, especially if it is made in time formed from the gateways and the col- to see the sun rise and stream through onnades of the smaller of the two, and the eastern portal to bathe the rich inone can not help noting their resemblance terior with golden splendor. in style to those at Martand; but perhaps As the smiling native custodian greets the greatest interest will be felt in the you, he hands you a copy of the native elaborate carvings that enrich the semi- history and description of the ruins.



FIG. 5. THE GATE OF THE TEMPLE AT MARTAND SHOWING THE TREFOIL ARCH, THE CARVING, AND A PORTION OF THE CLOISTER THAT SURROUNDS THE QUADRANGLE.

character.

and the ride from there up to the lofty dition to the cella or sanctuary. This

detached pillars of the arched recesses, In this the claim is made that the first which are of a variegated and pleasing structure was erected some four thousand years ago, while the English and other But of all the temple ruins seen in archaeologists place it between 360 and Cashmere those at Martand (fig. 5) are 383 A.D.; but however this may be, easily the most impressive not only on ac- these are easily the most imposing, as count of their extent, but because of the well as the most beautiful, of all the great beauty of their wonderful situation. ruins in Cashmere, and this is the only The sail up the Jhelum to Islamarbad, temple that has a choir and nave in ad-

nave is about eighteen feet square, and by the Hindoos, being a multiple of the the entire length of the structure is sixty- signs of the zodiac and the days of the week. three feet. For the most part it is quite This work is ascribed to the famous plain, but the two adjoining compart- King Lalitaditya who reigned between ments have richly decorated panels and 699 and 735 A.D. But probably that elaborately sculptured niches. It is diffi- which will impress the average lover of cult to determine the exact height, as the beautiful most will be the almost the roof has been removed and lies in startling suggestiveness of Greek influmasses on the ground, but it is believed ence at its very best period, though how to have been about seventy-five feet.

are eighty-four fluted columns with beau- traveler." tiful capitals, a number considered sacred Washington, D. C.

this influence came to this remote part A wide flight of steps approaches the of the world at a time when it was alwestern entrance, which is surmounted most inaccessible, no records declare, but by a superb trefoiled arch, with chapels however it came it is a thousand pities on either side, one of which is connected that these beautiful gems of architecture with the nave. The other side has should have been so terribly mutilated equally impressive arches with closed by fanatical Moslems, and yet even in doorways beneath. The quadrangle, their present state so impressive is their which is pillared, is about two hundred beauty that one admirer said, "they are and twenty by one hundred and forty- easily the most interesting feature among two feet and is decorated with the most a host of interesting features, that the elaborate carvings in Cashmere. There Vale of Cashmere affords to delight the

LESSER KNOWN MASTERPIECES OF ITALIAN PAINTING II. A VIRGIN AND CHILD BY NEROCCIO

Quintessential in his adherence to the panied by figures of Saints Jerome and

to earlier tradition in the latter.

most charming creations, a Virgin and tral Italian Painters.) Child with music-making angels, accom-

indefinable spiritual attraction that per- Anthony of Padua. Painted on wood, vades the art of Siena, Neroccio stands on a gold ground, the picture is typihigh with those fortunate enough to be cally Sienese both in technique and conopen to an appeal of such sort. If the ception. Fine in line and tender in feelability to give pleasure to the most ex- ing, Neroccio well deserves the tribute perienced be a test of the great artist, given him by our greatest critic of Italian the subject of this note meets it abun- art, Bernhard Berenson, who is the fortunate possessor, at I Tatti, near Florence, Neroccio di Bartolommeo, of the noble of the picture we are illustrating. Says Sienese family of Landi, was born in the Berenson, "Neroccio was Simone Maryear 1447. Pupil of the vigorous and tini come to life again. Simone's singversatile Vecchietta, like him he produced ing line, Simone's endlessly refined feelworks both in sculpture and in painting, ing for beauty, Simone's charm and his greater freedom in the former, due to grace, you lose but little of them in Neroca descended Donatello influence, being in cio's panels and you get, what to most contrast with a conscious effort to hold of us counts more, ideals and emotions more akin to our own, with quicker sug-Our illustration shows one of Neroccio's gestions of freshness and joy." (Cen-

DAN FELLOWS PLATT.

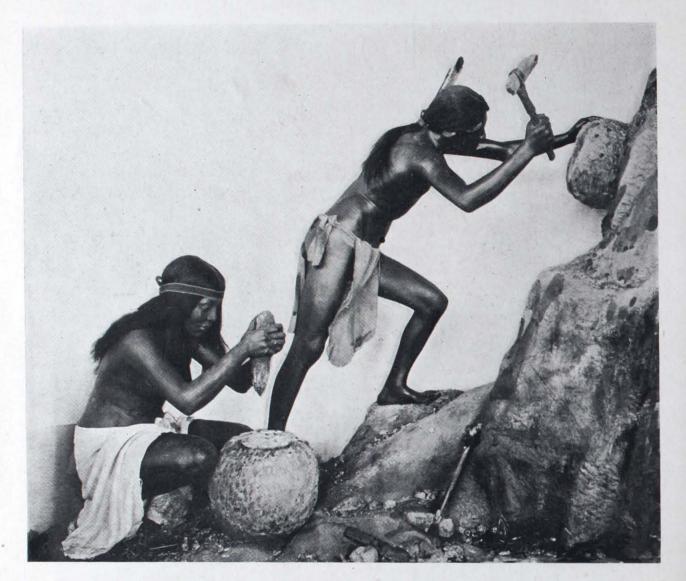


A VIRGIN AND CHILD BY NEROCCIO.

CURRENT NOTES AND NEWS

Ancient America at the Panama-California Exposition, San Diego

For the first time in the history of The achievements of the American expositions an entire building has been aborigines in many directions are today devoted to Ancient America. This is receiving merited consideration on the the California Building, the most impos- part of students of the history of the ing structure of the Panama-California useful arts as are also those which relate



THE PREHISTORIC SOAPSTONE WORKERS OF CALIFORNIA

School of American Archaeology.

example.

Exposition at San Diego, which contains more directly to the realm of the aesthetic. an instructive exhibit of the works of Vast energy was expended by the more the American Aborigines collected by advanced tribes in developing the min-Dr. Edgar L. Hewett, Director of the eral resources of the continent from Alaska to Patagonia, and mines and An interesting feature is life sized quarries where the raw materials were groups of primitive stone and metal obtained, at great cost of time and labor, workers, of which the illustration is an are scattered throughout the length and breadth of the land.

varied activities effectively to the stu- which include many rude vessels broken dent public, the museums of the country, under the strokes of the stone picks and and especially the National Museum, are chisels with which the work was done. constructing life-size lay figure groups. The industry was conducted on a grand based on the knowledge derived from a scale on the Santa Barbara Islands, and study of the work of the historic tribes so fresh and complete are the traces of and on researches among the well pre- the work that the imagination was not served traces of prehistoric peoples. This put to a severe test in making the restorgroup illustrates the mining and shaping ation here illustrated. The most reinhabitants of Santa Catalina Island, off the large globular ollas or cooking pots the coast of southern California, and was of the coast tribes, many of which, well prepared at the National Museum for finished and symmetrical in outline, are Diego, California.

talcose rock which occurs in massive stone from the solid wall of rock-in-place bodies in association with other meta- while the woman with an equally rude morphic rocks. It was much used by implement roughs out the globular pot. the Indians of northern America for uten- Naturally, the operation was extremely sils because of its resistance to the de- tedious and the extent of the work done scructive action of fire. Countless ancient and the wide distribution of the product quarries of this material occur along the serve to illustrate the remarkable indus-Appalachian ranges from Maine to Geor- try and enterprise of the aborigines. gia and the pittings are surrounded by

With the view of presenting these deposits of refuse of the shaping work of soapstone as carried on by the ancient markable product of these quarries are the Panama-California Exposition at San now preserved in our Museum collections.

In this group the man with the stone Steatite, called also soapstone, is a soft pick cuts out the roundish mass of soap-

W. H. H.

The Suppression of Vandalism in China

ments Society announces that consider- government of China promulgated manable progress has been made in suppress-the sale of monuments and antiquities ing vandalism in China, as a result of to foreigners with a view to suppression the cooperation of the Archaeological of the vandal traffic. And the formula-Institute of America and other institu- tion of protective laws after the example tions. After giving an interesting ac- of those of Western countries was undercount of the work of the Society since taken. As a consummation of the first its formation in 1908, Frederick McCor- the United States in agreement with the mick, the secretary, says:

In 1914 more than fifty universities, the welfare of China's people and of man-study.

In its recent report, the China Monu- kind. As a result the President and the efforts of The China Monuments Society, government of the Republic of China, November 1914, allocated gold, \$100,000 museums, and other organizations in the of the Boxer Indemnity remitted to United States came to its support, and China by the United States to be used in together with it memorialized President preparation of museum quarters in Pe-Yuan Shih-k'ai, urging protection and king, and the collection there of national preservation of China's monuments for antiquities and art for preservation and organ of the College Art Association Mount Holyoke. ber will regularly receive the numbers Lake, Illinois. nized standing and all who are engaged William M. Hekking, James Milliken. by sending the amount of annual dues Vassar. (\$3.00) to the secretary, Professor Wilthe summer will be Columbia, Missouri. Alfred M. Brooks, Indiana.

> JOHN PICKARD, Association of America.

OFFICERS OF THE COLLEGE ART ASSOCIATION OF AMERICA

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man, The Octagon, Washington, D. C.; of Art.

With this issue ART AND ARCHAEOLOGY Clark, Leland Stanford; William Varbecomes, for one year at least, the official num, Wisconsin; Gertrude S. Hyde,

of America, in accordance with the Investigation of Art Instruction in resolution adopted at the Buffalo meet- American Colleges and Universities: ing. As a partial return for the mem- Holmes Smith, Chairman, Washington; bership fee in the Association each mem- Allen Marquand, Princeton; Edward J.

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Summer Session of the School of American Archaeology

July 5-August 13, 1915, under the auspology.

The School of American Archaeology pices of the Panama-California Exposiwill cooperate with the Carnegie Endow-tion at San Diego. Dr. Edgar L. Hewett, ment for International Peace, the San Dean of the School, will give courses in Diego State Normal School and the Mon- American Archaeology and Culture Histessori Institute in a joint summer session, tory, and John P. Harrington in AnthroMEDIEVAL ARCHITECTURE: Its Origins Greek Refinements: Studies in Temand Development, with lists of monuments and bibliographies. By Arthur Kingsley Porter. Volume I. The Origins. Volume II. Normandy and the Ile de France. New Haven: Yale University Press.

itecture ranks among the foremost works several articles on the curvatures in in English which deal with this field. Greek and Roman temples, and also on It is an especially good book for the gen- mediaeval asymmetries and refinements. eral reader because of the historical set- He was the first to point out the existting which is given to each chapter and ence of horizontal curvatures in Roman the generally readable character of the temples such as the Maison Carrée, entire work even when purely structural and for more than twenty-five years matters are dealt with. The illustrations, he has specialized in this field. So it too, are excellent and numerous and in is well that the results of his investigamost cases well chosen. The first chap- tions have been published in a single ter on pre-mediaeval architecture is volume, even though there is some reperather superficial and it is difficult to tition of what has already appeared in trace in it that close relationship which articles. The first five chapters deal the author wishes to show between medi- with horizontal curvatures, construcaeval architecture and its precursors. tive inclinations, and entasis. The the-Moreover the omission of a discussion of ory is discredited that the Greek curvathe monuments from the text proper by ture was intended to correct sagging placing them at the ends of the chapters, effects in horizontal lines, and the conis open to question since the buildings clusion is reached that the Greek archiare thus deprived to a certain extent of tects were inspired by an aesthetic their setting. For the advanced student preference for the curve. Chapters VI these accounts of the churches have much and VII deal in a very original way with advantage in their present place and, to- asymmetric dimensions in Greek temgether with the exceptionally fine bibli- ples and their optical effect. There ographies, make the book almost essential are some inaccuracies and confusions to any thorough student of the period. in the book, and some aspects of Greek Since writing these two volumes, Mr. Por- architecture, such as the early Ionic, ter has written an unusually thoughtful are neglected; but every one interested book on The Construction of Lombard and in the significance of Greek Refinements Gothic Vaults. If he were now to revise should read Professor Goodyear's volhis larger work in the light of this and of ume. other of his recent studies, there would undoubtedly be a clearer exposition of and there are many full-page plates; the Transitional Period than that which and there is a useful bibliography and the book contains. CLARENCE WARD.

Rutgers College.

PERAMENTAL ARCHITECTURE. By William Henry Goodyear. Pp. xx, + 227, figs. 118. The Yale University Press.

This is a very important book for every student of the aesthetics of architecture. Mr. A. Kingsley Porter's Medieval Arch- Professor Goodyear has already written

> The book is beautifully illustrated, index.

> > D. M. R.

ART AND ARCHAEOLOGY

Has completed its first volume and has already won for itself an enviable place in the magazine world. Started by the Archaeological Institute primarily for its lay members, it has already gained a considerable circle of admiring and appreciative readers in the entire field of art and letters.

The purpose of ART AND ARCHAEOLOGY is to give people, in an interesting and attractive way, accurate information, pleasingly presented, in the wide realm embraced by its name. This information is imparted by valuable reading matter, illustrated by beautiful pictures reproduced in half-tone, photogravure or color work.

The wide range of its activities is shown by the fact that during the first year ART AND ARCHAEOLOGY brought to its readers one four-color frontispiece and 184 beautiful and unique pictures reproduced in half-tone to illustrate 32 articles and 34 important items in Current Notes and News. The reader has visited excavations in Egypt, Crete, and Palestine, and the diggings of the Kaiser in Corfu; has been with Demosthenes on the Pnyx at Athens; has surveyed the beautiful site of the American Academy in Rome; has made a journey to Horace's Sabine Farm, and Pliny's Villa "Comedy" on Lake Como; has become acquainted with Byzantine and Moorish Art in Constantinople and Spain; has beheld the Rheims Cathedral and various wonder works of art in Florence; has surveyed the richness of Aboriginal American Art as produced long centuries ago, before the advent of the European; and has observed our latest artistic development in such modern Masterpieces of Classical Art as are to be found in Washington, Chicago, Richmond and other cities.

Yet the forthcoming numbers of the magazine will surpass any that have gone before. Professor Holmes will continue his series of "Masterpieces of Aboriginal American Art" with abundant illustrations. Dan Fellows Platt will present "Lesser Known Masterpieces of Italian Painting," and the "Modern Masterpieces of Classical Architecture" will appear from month to month with a companion series in the field of sculpture. Garrett Chatfield Pier will acquaint us with interesting monuments of Chinese and Japanese Art. Edgar James Banks will discuss, with illustrations, the "Seven Wonders of the Ancient World," and single articles with attractive pictures too numerous to mention, are already arranged for.

What we have gained in excellence and in circulation has been due to the coöperation of our steadily enlarging ART AND ARCHAEOLOGY family. We wish to cultivate this sense of proprietorship in all our readers, and we look to them primarily for the names and addresses of others who should be added to our number as a member of the Institute or as a subscriber. If you are not already one of us, we shall be pleased to enroll you as a subscriber.

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THE GENERAL SECRETARY,

The Octagon, Washington, D. C.

ART AND ARCHAEOLOGY is sent to all members of the Institute. The subscription price which is \$1.00 for memors farchaeology (\$5.00 per annum) and the Annual Bulletin of the Archaeological Institute (\$1.00) are sent to members on

Monte Tavo's Koad of Triumph

The Road of Triumph sees no conqueror now Save Summer's sun that slays the buds of spring, Or the victorious autumn winds that fling A russet banner on the chestnut bough;

No pastured victim bleeds to pay the vow,

No festive altar smokes, no plaudits ring;

While unaffrayed the shepherd lad may bring

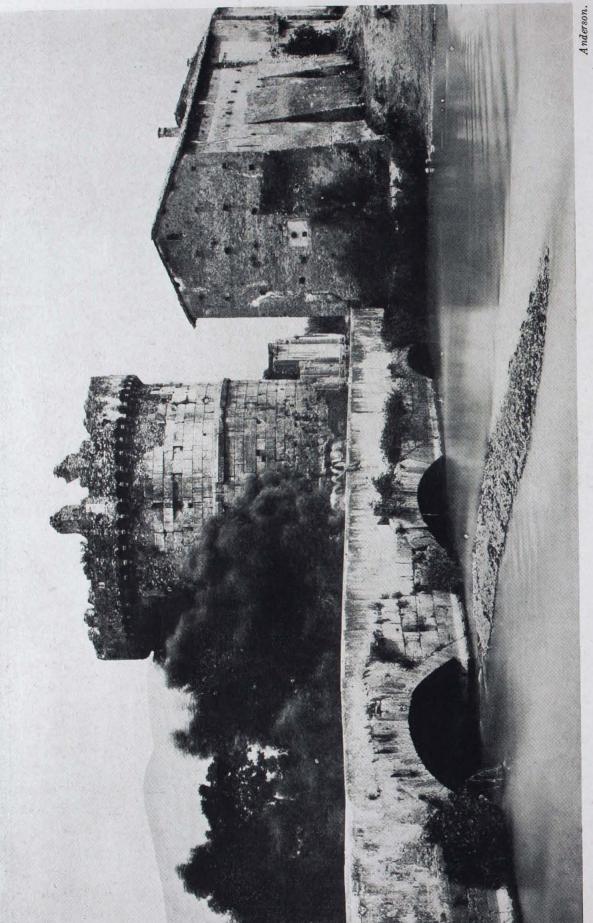
His flock to feed on Monte Cavo's brow.

De who came with all the pomp of Rome To smooth this pavement with exultant tread And shake the silence with applausive breath;

Lo! foxes use your highway to their home. The dust of ages drifts across your head, And all your choruses are stopped in death.

George Meason Whicher.

[The Road of Triumph leads up to the Summit of Monte Cavo in the Alban Mountains—an imposing feature of the Roman Campagna. See fig. 1 and pp. 39, 40.]



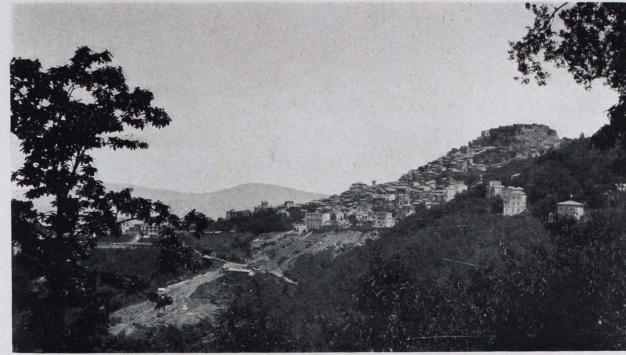
THE TOMB OF M. PLAUTIUS WHERE THE ROAD TO TIVOLI CROSSES THE ANIO RIVER CAMPAGNA. ROMAN

ART AND ARCHAEOLOGY

VOLUME II

SEPTEMBER 1915

NUMBER 2



Photograph by the Author.

ROCCA DI PAPA.

THE ROMAN CAMPAGNA

RALPH VAN DEMAN MAGOFFIN

strictly from the modern point of view, on the bed of the gulf, like a gradual fill. is the low land about Rome which reaches Then volcanic eruptions in the north and to the sea on the west, to the Sabatine south not only threw up the Sabatine hills and Mt. Soracte on the north, to the range of hills and the double concentric Sabine hills on the east, and to the Vol-circle of the Alban hills, but also showered scian mountains on the south. A circle twenty to thirty feet of volcanic ashes with a fifteen-mile radius, having Rome over this region. The sea retreated bein its center, would embrace it all except fore this newly made land, which must on the south, where the upper part of the have been fairly level except for occa-Liris valley and of the Pontine marsh on sional hummocks and hills where swirls either side of the Volscians should be of wind had caused the ashes to fall in included. Not many thousand years ago heaps. But the Tiber river at once began this campagna was a gulf or bay of the to plow its way to the sea through the Mediterranean, and it consists of the middle of this new land, and hundreds of deposit which centuries of rain brought rivulets from springs and mountain lakes

The Roman Campagna, speaking down from the mountains, and spread out

slowly furrowed its flat surface into the Latium, to which we give our attention gashed and undulating expanse which it in this paper. shows at the present time. One-third Rome is of course the best place from of the Campagna, that part which lies which to make short tours into the Cam-

north of the Tiber, although belonging pagna. There are three such trips, each



Anders in.

FIG. 2. ONE OF THE LONELY SENTINELS OF THE CAMPAGNA.

geographically to the rest, in early times of which can be covered in a not too was politically attached to Etruria. brisk walk of half a day. One may go That is why, when the Roman Campagna north from the city along the Via Flais mentioned, we still think of that land minia and walk up the Tiber valley to which lies east and south of the Tiber. the Anio, the tributary that comes down This corresponds in general to ancient from the mountains past Tivoli. Then



he should climb the hill as near as is did tomb of Cecilia Metella. From any allowed to the modern fort which occu- point along the Appian way beyond this pies the site of the ancient Antemnae, tomb, for the ancient Roman road runs and get the view of plain and Tiber val- high here along the top of a ridge of ley to the arc of mountains that sweep lava which ran down from the Alban round the horizon. He may return to hills a millenium or more before our era, Rome by the famous old Via Salaria, one gets a view that is never forgotten. Or one may stroll out with the Sunday To the west is a sweep of level brown afternoon crowd from the Porta Pia waste, interspersed with clumps of green,

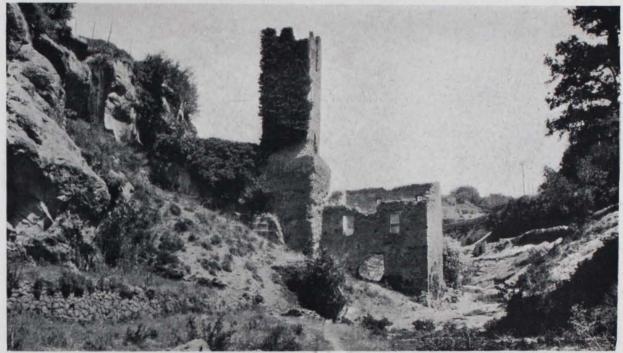


FIG. 3. ANCIENT OLIVES ON THE LOWER SLOPES OF THE SABINE MOUNTAINS.

catacombs of St. Callixtus, to the splen- the range of the Sabines and notes the

along the Via Nomentana, and visit which reaches to the silver gray of the Monte Sacro, the place to which the sea. To the east there is another broad plebeians seceded some twenty-five hun- expanse over which here and there stride dred years ago and where they threatened the arches of an aqueduct (fig. 1), out of to found a new Rome. Or one may take which project mysterious looking isolated the most popular walk of all out along towers, (fig. 2) and over which seems to the "queen of roads," the Via Appia, broad a lonely silence. But the loneliness past the church of Quo Vadis, and the is all but forgotten as the eye runs along

many towns that cap the hilltops or nestle of Castrimoenium, and where now stands in their whiteness against the purple slopes the more modern town of Marino. This of the mountains, below which spread the was long a town belonging to the Colonna, groves of olive trees mantling the lower and was the home of Marc Antonio Cobackground (fig. 3) with their strange lonna who won the battle of Lepanto green beauty. But it is the view to the against the Turks in 1571. Below the south that beckons one to immediate ac- town there is part of a mediaeval bridge quaintance. The line of the Appian way that spanned the valley, one ivy covered which runs up into the hills and disaptower of which still stands in picturesque pears below the dome of Castel Gandolfo, dilapidation (fig. 4). Somewhere up this the bold terraced front of Frascati be- Ferentina valley, in times when Rome was yond which runs the long line of the Tus- only one of a league of thirty cities, the



Photograph by the author

FIG. 4. MEDIAEVAL BRIDGE TOWER IN THE FERENTINA VALLEY.

secrets.

culum ridge, the dark valley up which delegates of the Latin league used to goes the Via Latina, the vine covered meet. No better place could have been slopes that carry the eye on up through found than in a sort of natural amphithe town of Rocca di Papa to the tree theatre the back of which is formed by covered summit of the dominant Monte part of the eastern bank of the Alban Cavo, all invite the beholder to share their lake. From the ridge along the lake one can look across the garden and monas-A splendid approach to the Alban hills tery of Palazzuola, built in part over an is up the Ferentina valley past the quar- ancient reservoir which some say belonged ries of peperino—a breccia building stone to Alba Longa, over the dark motionless of volcanic origin—below the steep rock surface of the deep lying lake, over Castel on which was situated the ancient town Gandolfo (fig. 5) and far away to the the central foreground is filled by the trina, the ancient Praeneste.

silver line of the sea. When one turns to which covers such an extent of ground look the other way there is just as fine a below the city and from which there is view. Monte Cavo towers to the right, so fine a view towards Rome. But the the Tusculum ridge fills the background most instructive and entertaining trip directly in front, and off to the left the of all is to take an early train out past eye is carried beyond Frascati over the the Alban hills to the station in the val-Campagna to the distant Sabines. But lev nearest to the modern town of Pales-

town of Rocca di Papa, which clambers From the Via Casilina, some three in attractive disorder up the steep side miles from the town, Palestrina looks like of a detached part of the Alban mount. a white spot against its mountain, Monte



FIG. 5. THE MONASTERY GARDEN OF PALAZZUOLA AND THE ALBAN LAKE.

It is difficult to decide which of the Glicestro, insignificant almost against its many longer trips from Rome lend them- background of bare precipitous hills. selves best to illustration. One may now But one remembers that there was logo in the trolley to visit Ostia, which cated the famous temple of the goddess has been called of late the second Pom- Fortuna, a spot in Italy as famed as peii and see Rome's river port. One Delphi in Greece. As one draws nearer, should never fail to take the trip by the size and location of the place begin train or by motor to Tivoli, not only to have their effect. But when one for the ride through the Campagna, and climbs up through the town on up to for the town itself, but also to visit the the summit of the mountain where the ruins of the magnificent villa of Hadrian ancient citadel stood, and from there

looks out over the finest view that central imagination. The Campagna spreads Italy affords, then one understands why out lavishly before one its mysterious Rome was so long jealous of Praeneste, beauty. The dome of St. Peter's twentyand why Praeneste held so prominent a five miles away gives the location of place in Latin affairs. Behind to the Rome, and the height of Soracte and the east, beyond the lower Sabines, rise the mountains above Lago di Bracciano. Apennines, to the south runs the Liris forty miles away, show the northern valley towards Capua and Naples, be-boundary line of the Campagna. Then fore one are the Volscian mountains and looking more closely at the near-by plain,



Photograph by the author.

FIG. 6. SIX MILES BELOW PALESTRINA TOWARD ROME THE CLAUDIAN AND ANIO NOVUS AQUEDUCTS SIDE BY SIDE BRIDGE THE VALLEYS AND TUNNEL THE RIDGES.

them that gives a view of the sea. Just from Monte Glicestro like the spread below one the mountain dips steeply to out fingers of one's two hands laid flat the plain, and the descending Cyclopean and close together. Out at the end of walls broken by an occasional mediaeval several of these long fingers of lava or tower gate make stronger the realization tufa, hard enough to resist the torrents of the town's impregnability to attack. which rushed down from the mountains But it is the view below and beyond the into the plain, are little towns, which town to the right that carries away the do not rise above the general level of the

the Alban hills, with a valley between one sees that a series of ridges radiates

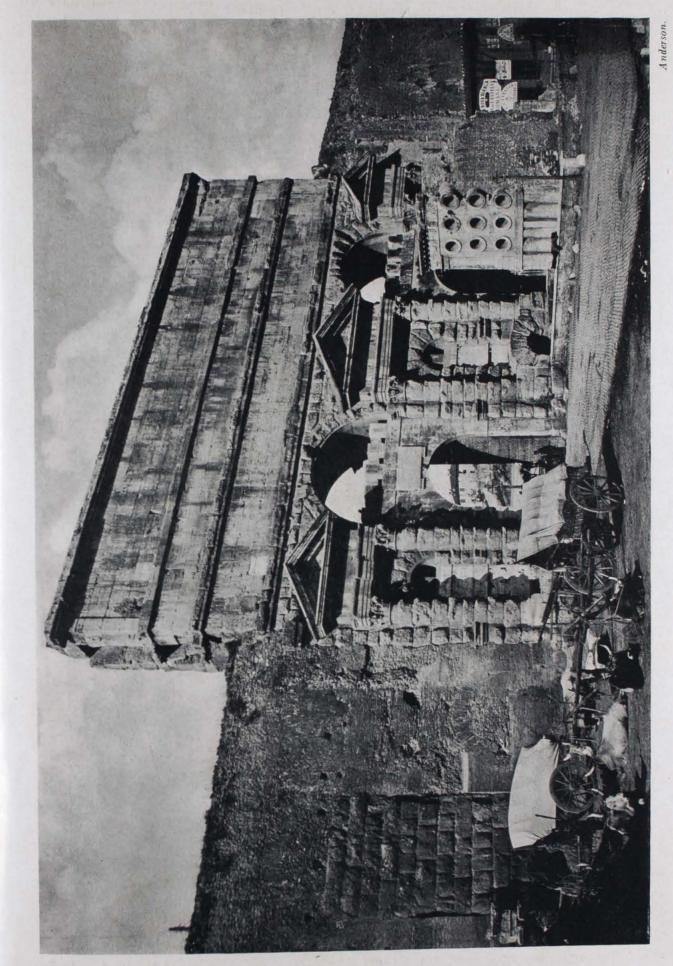
Campagna, but which, when seen from can be seen, as is the case in fig. 6 below the end of the ridge, show the where the two aqueducts, the Claudia natural strength of their positions. Fur- and the Anio Novus, run side by side, ther down in the Campagna near Rome a bridging the valley and tunneling the

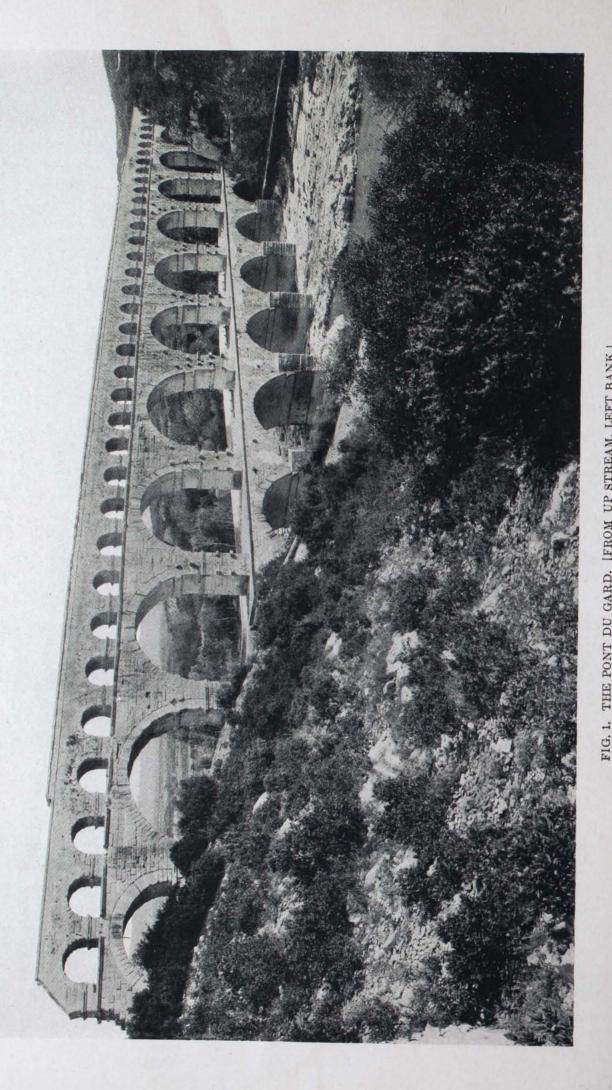


FIG. 7. A MEMBER OF THE AMERICAN SCHOOL OF CLASSICAL STUDIES IN ROME IS STANDING UPON THE DEPOSIT IN THE CHANNEL OF THE UPPER AQUEDUCT, THE ANIO NOVUS.

feature of the landscape is the aque- ridges. These two particular aqueducts

ducts. But up among these parallel are not to be found on the further side ridges these same aqueducts are some- of the ridge shown in the photograph, times very hard to find. Occasionally, but dip below the surface of the ground when the level happens to be right, one and do not again appear until seven





miles away, where below Frascati they more vivid the mind's picture of the Roemerge and mounting one above the man legion, the practor's staff, or the other run upon a single row of arches imperial messengers, who hurried ceninto Rome. The Claudian aqueduct turies ago along the road. The steep and was built of stone, and its specus or frequent grades teach that the Campagna, channel is about five feet in height. although it appears level, is the most The upper aqueduct, the Anio Novus, unlevel tract of land through which one was built of faced concrete, and the ever walked. The bare waste of country greater part of it has been broken down. by its very dreariness brings to mind the Fig. 7 shows clearly the channel of the times before the Second Punic War, when lower aqueduct, its cap stone, and the all the land was dotted with farms and filling between it and the floor of the under cultivation. And if, when after upper channel. The ten or twelve inches leaving the site of ancient Gabii, one will of material above the floor of the upper cut across country to the Claudian aquespecus is the deposit of limestone which duct and follow its increasingly higher the water left as it ran its course into the and more majestic arches, and then go

better way to return to Rome than to arches has furnished, until he comes to take all day and walk. One comes the Baker's tomb outside the great double along the Via Fraenestina, and treads gate of Porta Maggiore, he can enter long miles of that splendid lava road Rome with the certainty that the Roman the archaeologist ever sees. Hour after to his waking thoughts. hour the silence of the Campagna makes The Johns Hopkins University.

along the stretch of city wall which the After a visit to Praeneste there is no Marcian aqueduct with its filled in which now no one but the shepherd or Campagna will never again be a stranger

THE PONT DU GARD

FRANK BIGELOW TARBELL

the Mediterranean sees in many places blocks are ten feet long, the great span lines of lofty arches, now generally of the arches, and the loftiness of the broken and useless, but serving once three-storied structure combine to proto carry water to cities of the ancient duce a profound impression of grandeur. Roman Empire. The most familiar ex- Magnificent though this monument amples of this class of monuments are is, its designer probably thought little those near Rome itself, but there are about aesthetic effect. This lonely valothers equally notable in Spain and ley was no place for a show-piece. The Gaul, Algiers and Turkey. Among them structure which so compels our adall there is none more imposing than one miration was planned in subordination in Southern France known as the Pont to engineering requirements. The engidu Gard. This crosses the valley of neer's task was to lay out the entire the river Gard or Gardon about eight course of an aqueduct which was to

The traveler in the countries around sive masonry, in which some of the stone

miles northeast of Nîmes. The mas- bring water to the flourishing Roman

colony of Nemausus, now Nîmes, from deposited by the water upon the walls. lay out the course of a conduit in such at Nîmes is out of the question. a way as to secure a slight, continuous The Pont du Gard exhibits some rea section of a long aqueduct.

constructed of concrete of the usual Roman sort (i. e., broken stones and mortar), with an outer facing of small,

springs ten miles away. It was a mat- The deposit varies from six inches to ter of common knowledge then, as now, a foot in thickness, and is so hard that that water "seeks its level," and Roman it might be used, and is said to have been engineers occasionally carried water used, for building stone. As for the across a valley in a U-shaped pipe or height of the channel, an ordinary man "inverted siphon." This was done, for may without stooping walk through example, at Lyons. But the method was it beneath the horizontal covering-stones. expensive, as cast iron was not known To judge by the limestone deposit, the and there was therefore no cheap ma- channel was not nearly filled with water, terial, capable of withstanding great but, even so, it must have carried a pressure, available for a water-pipe. copious stream. Anything like an exact Consequently the usual practice was to estimate of the volume of water delivered

fall from start to finish. That was the markable features of design. The arches method followed in the present instance. of the lowest story, and likewise of Naturally the conduit could not follow the second, are of three different widths, a straight line, but had to wind about and the widest arch is not in the middle. according to the lie of the land. In Why is this? A little study of the part it could be constructed along the site reveals the answer. The architect surface of the ground. But here and was not destitute of regard for symthere hills had to be tunneled, and here metry but he has subordinated this to and there valleys had to be bridged by practical considerations. The channel means of arches. The most formidable within which the river ordinarily flows valley encountered by the aqueduct determines the width (78 feet) of the under consideration was that of the principal arch. Another fixed point is river Vardo, the modern Gardon. The given by the right or southern bank of Pont du Gard is a structure for carrying the wider channel over which the river across this valley at the requisite height spreads in seasons of flood. If a pier is set there, the space between it and From the practical point of view, the principal arch is most conveniently then, the important thing is the water- bridged by three arches, each having a channel, which runs above the upper- span of 62 feet. For the southernmost most tier of arches. The walls of this arch of the lowest story a span of 50 channel, unlike the masonry below, are feet is determined by the rising ground. The second story corresponds in the width of its arches with the lowest rectangular stones. On the inside the story, so far as the latter goes, but has channel is lined with a water-proof to be extended in each direction. And cement, some three inches thick, more here the architect shows his feeling for or less. The clear width of the channel symmetry, for, though not constrained was originally more than four feet, but so to do, he has placed on the left of this width was gradually narrowed by the widest arch three of uniform span, an accumulation of carbonate of lime to match the three on the right.

Again, as the arches all have the semi- parts of the Pont du Gard we discover circular form usual in Roman work an unflinching acceptance of the design and as the crowns of those on the same imposed or suggested by the configurastory must be at a uniform or nearly tion of the valley, but with such degree uniform level, it follows that the piers of symmetry as could be secured without from which they spring must be carried sacrifice. up to unequal heights. This fact is About the architect himself we know clearly marked by the impost mouldings, nothing. He may have been the engithe cornice-like projections at the top neer who laid out the general course of the piers. Finally, an interesting of the aqueduct; at all events, his work little adjustment may be observed in was subordinate to that of the engi-

the third story are there made a little

narrower than elsewhere. Thus in all

the uppermost story. The arches there neer. Even his date cannot be fixed are of uniform width, and at first glance with precision. The conjecture, often one would say that the short piers advanced as a certainty, that the projwere set without regard to the structure eet for this aqueduct was initiated by below. On closer examination, how- Marcus Agrippa on the occasion of his ever, it is apparent that, except at one visit to Gaul in 19 B.C., is possible point—viz., at the left of the widest enough, but is not supported by any arch—a pier of the third story comes direct evidence. In any case, the costs over the middle of a pier of the second of construction were probably borne story. In order to make this possible in large part or entirely by the comabove the 50-foot arches the piers of munity benefited.

The University of Chicago.

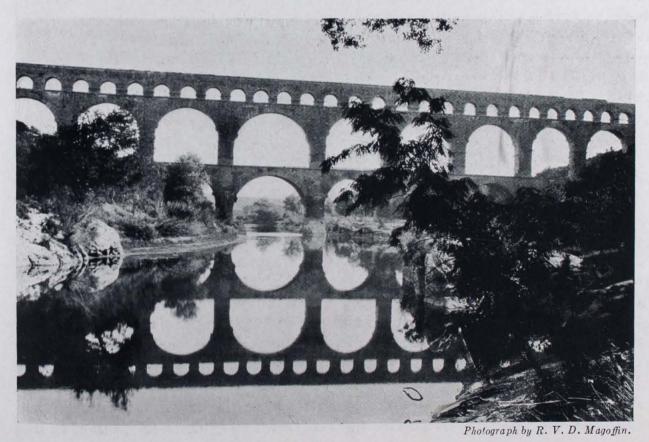


FIG. 2. THE PONT DU GARD, [FROM UP STREAM, RIGHT BANK.]

THE ALBERTINA—VIENNA'S REPOSITORY OF PRICELESS TREASURES

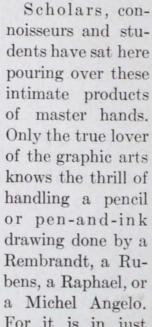
ANNA LOUISE WANGEMAN

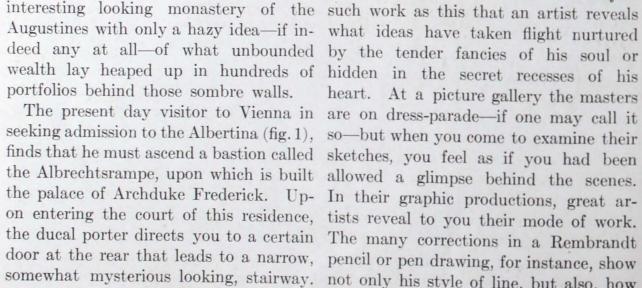
When in the month of December, 1913, Arriving on the second floor you find you Archduke Frederick, reputed to be the have entered the adjoining building of wealthiest member of the House of Haps- the Augustine monastery, with its low burg, formally announced his intention ceilings and small windows. These primof erecting for the treasures of the Al- itive, rather uninviting quarters, remindbertina a museum to be presented to the ing you of a long dormitory, have housed city of Vienna, a chorus of rejoicing went this collection of invaluable drawings,

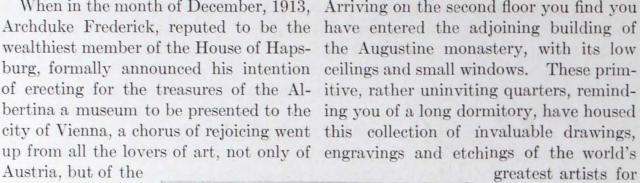
Austria, but of the entire world. A handsome and much-needed Christmas gift it was that was laid at the feet of the beautiful Austrian capital, all the more important because up to the present day the initiated only have caught glimpses of these gems of graphic art in their present abode. while the laity passed by the un-

FIG. 1. PALACE OF ARCHDUKE FREDERICK, VIENNA interesting looking monastery of the such work as this that an artist reveals

somewhat mysterious looking, stairway. not only his style of line, but also, how

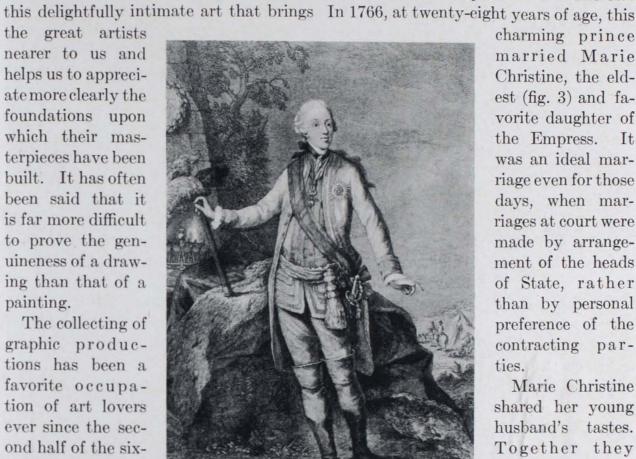






more than forty years.

For it is in just



Court of Rome. FIG. 2. DUKE ALBERT OF SAXONY AND TESCHEN COPIED FROM AN ENGRAVING AT THE ALBERTINA

on, date the first attempts at falsify- tury-receiving statesmen, scientists and ing sketches and prints, and even at artists at their soirées at the Villa Althat remote period connoisseurs were bania. Later, in Naples and Pompeii, obliged to be on their guard. One of the king invited Duke Albert to study the most ardent collectors in the art- and examine his collections whenever world of his time, was Duke Albert of he chose. But it was not until this in-Saxony and Teschen (fig. 2) who laid teresting couple reached Venice that Althe foundation of this famous collec- bert began to collect the first begin-

the great artists

nearer to us and

helps us to appreci-

ate more clearly the

foundations upon

which their mas-

terpieces have been

built. It has often

been said that it

is far more difficult

to prove the gen-

uineness of a draw-

ing than that of a

The collecting of

graphic produc-

tions has been a

favorite occupa-

tion of art lovers

ever since the sec-

ond half of the six-

teenth century.

when it was much

in vogue at the

Naturally enough

from this time

painting.

much he must have thought about and him. Duke Albert was the son of Fredaround his subject until he got it into erick August, Elector of Saxony, and durshape; it is like a characteristic hand- ing the Seven Years' War is said to have writing. The artists' whimsical imper- served with honors in the Imperial Army. fections, their apparent feeling the way, Handsome in appearance and exquisite their jovial fancies and many caprices in manner, he made his bow at Court in seem like personal remarks written in the Vienna, quickly gaining favor in the eyes margins of their chef d'oeuvres. It is of the shrewd Empress Maria Theresa.

charming prince married Marie Christine, the eldest (fig. 3) and favorite daughter of the Empress. It was an ideal marriage even for those days, when marriages at court were made by arrangement of the heads of State, rather than by personal preference of the contracting par-

Marie Christine shared her young husband's tastes. Together they traveled through Italy, stopping for a sojourn in Rome —the old romantic Rome of the eighteenth cen-

tion in Vienna, which was named for nings of the present collection. A few



FIG. 3. PRINCESS MARIA CHRISTINA.

contemporary engravings, then in his Venice, with a commission to collect old possession, seem to have awakened a de- Italian prints for him. Two years later, sire in him to own more. In 1774 he the Archduke himself chanced upon a charged Count Jacques Durazzo, then in very comprehensive series of engravings

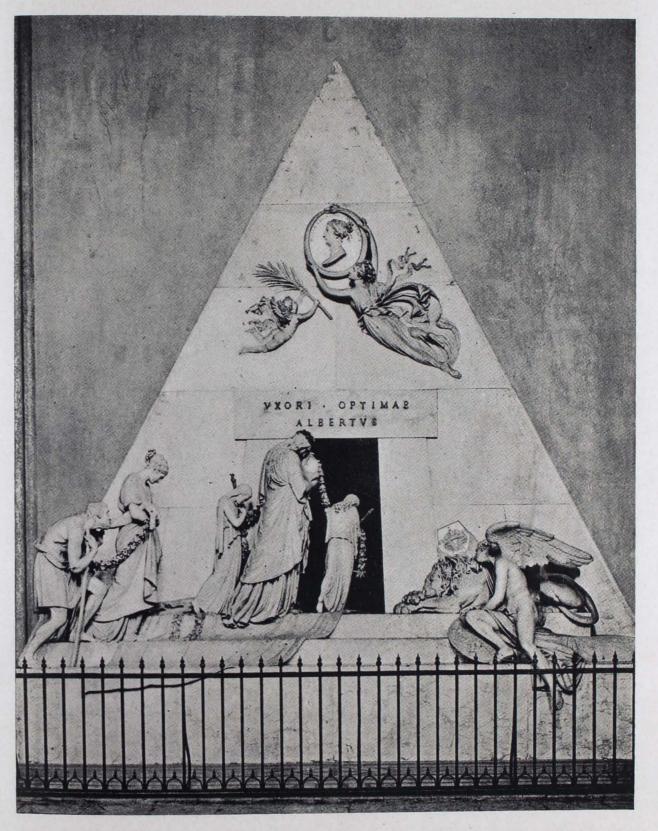


FIG. 4. CANOVA'S TOMB OF MARIA CHRISTINA IN THE CHURCH OF ST. AUGUSTINE, VIENNA.

Duke Albert's life when, in 1780, he was de Ligne's collection. The unsettled For ten years he and Marie Christine many wealthy connoisseurs to dispose of quarters of the art world.

rope, Albert visited Paris, and later took authority on engravings and prints. a long journey through Germany. The In 1798 Marie Christine died, much laroute with a large part of his magnificent draperies.

of all the Italian schools and purchased following year, his devoted wife made them. A decided change occurred in him a present of a part of Prince Charles appointed Governor of the Netherlands. conditions in Europe at this time forced lived in Brussels. From this period their collections under the hammer, and dates the foundation of his collection of these sales were taken advantage of by Flemish and Dutch drawings, engravings the ducal couple. Once more settled in and etchings, that of the Albertina of Vienna, Archduke Albert and Marie today being, of its kind, second only to Christine established a small art-world the collection of graphic arts in Amster- of their own, and their palace was soon dam. These together with the famous the mecca of well-known scholars and Dürer prints and drawings are the boast art patrons. During the last twenty-six of the Albertina and have for years at- years of his life, Albert personally supertracted scholars and students from all intended the classifying and arranging of his treasures, frequently conferring with During this sojourn in Northern Eu- the celebrated Adam Bartsch, the great

varied fortunes of war and subsequent mented by all who had come under the changes in politics must have been rather spell of her beauty and charming perdistasteful to him in his position of Gov- sonality. Her remains were buried in the ernor, for in spite of Albert's record for Church of St. Augustine, directly adjoindistinguished service in the Seven Years' ing the monastery. There the Duke or-War, it is hard to believe that he was dered Canova to erect a tomb which is to ever much of a soldier at heart. He was this day visited by all travelers to Vienna a thinker rather than a man of action (fig. 4). This tomb is of white marble, and it is easy to imagine him seeking pyramidal in shape. On its façade a mesolace in books when political issues in dallion with a relief of Marie Christine's affairs of state were most distressing. head en profile is held aloft by an angel, His return to Vienna in 1794 found him while below this is the apparently open homeless until, in the following year the entrance to the tomb. A procession of Emperor gave him the palace on the beautiful allegorical figures, typifying Albrechtsrampe. A severe blow to Duke Marie Christine's many deeds of charity, Albert, worse to him than any disaster seem to be following her to the grave. in the affairs of state, was the news of the These figures have been much admired wreck of a ship which in 1792 was en- for their fine modeling and graceful

collection from Belgium to Hamburg. The Archduke survived his wife for His friends in the Netherlands did what almost a quarter of a century, and never they could to help him replace the treas- failed to devote several hours daily to ures lost at sea, including fine porcelains, his collection. The records show that he statues, reliefs, Boul-furniture, and spent over 1,265,000 guilders, or about books and copper plates, but much that \$490,000, a fabulous sum in those days, on was priceless was gone forever. In the his collection, and consequently exposed people. Vienna was in a state of constant duke Frederick (fig. 5). Since the year political uneasiness until 1813, and men's 1873, the Albertina has been in its presminds were so absorbed in affairs of state ent shape. There are forty-four cabinets that they had little sympathy for the containing the many rectangular boxidealist. The story goes that one eve- shaped portfolios in which the sketches, ning the old Duke was found sitting be- engravings and etchings are stored. fore an open grate fire, using the tongs in Among them are 140 genuine samples of burning up old accounts. Upon being Dürer's work alone. These, as well as

that he would show them, meaning his critics, that his expenditures were none of their affairs. In reality, Albert's great wealth was not impaired by these extravagances. As a matter of fact, he built a system of water works for the city, showing his public spirit.

Every succeeding year found this passionate old collector more of a recluse, and in 1822 he passed away. Being left childless, he had decided before his death to appoint as his heir

public. After his death, the Albertina its international importance. passed into the hands of Archduke Al- New York.

himself to the severe criticism of the brecht and from him descended to Archasked why he was doing this, he replied other originals have been copied, and are

at the disposal of the general public, while of recent vears only scholars and art-students have been allowed to handle the originals. In the course of time the fine old library has been added to until there are now over 40,000 volumes at the Albertina, some of them rare incunabula.

To those who have been frequent visitors at the Albertina in its present quarters it may be a matter of regret to hear that the old Augustine monastery is to be



FIG. 5. ARCHDUKE FREDERIC OF AUSTRIA.

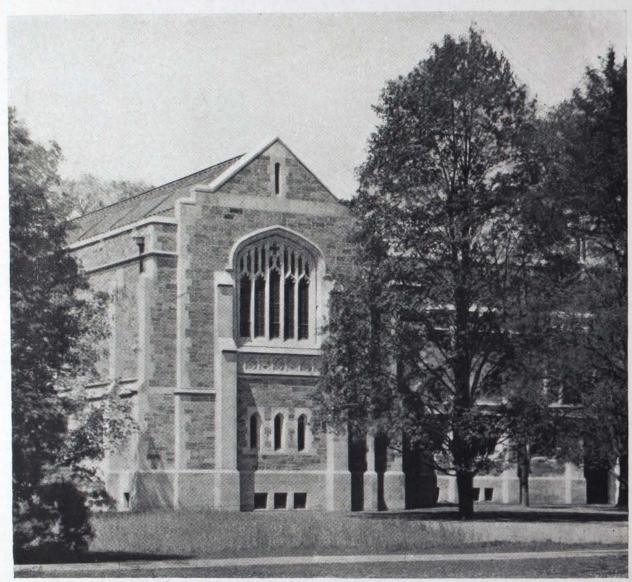
Archduke Charles, who, though he was torn down. Leaving reasons of sentiment a war lord, appreciated the wonderful and association aside, however, it is a collection left him. It is said he made matter of rejoicing that the farsighted great sacrifices in order to maintain Archduke Frederick intends putting up and enlarge the Albertina, in memory a modern building which will not only of its founder and for the advancement make the collection more accessible to of the fine arts. Besides, he ordered the public, but will place the treasures that this collection be opened to the of the Albertina in a museum worthy of

TAYLOR HALL: THE NEW ART BUILDING AT VASSAR COLLEGE

ELIZABETH HAZELTON HAIGHT

marked this year by a notable event, Emeritus of Vassar. for on May 7, Taylor Hall, the new The hall is warm in coloring from its art building, was formally dedicated combination of soft brown granite and and opened. This rarely beautiful col- Indiana limestone; is satisfying as well

Founder's Day at Vassar College was Dr. James Monroe Taylor, President



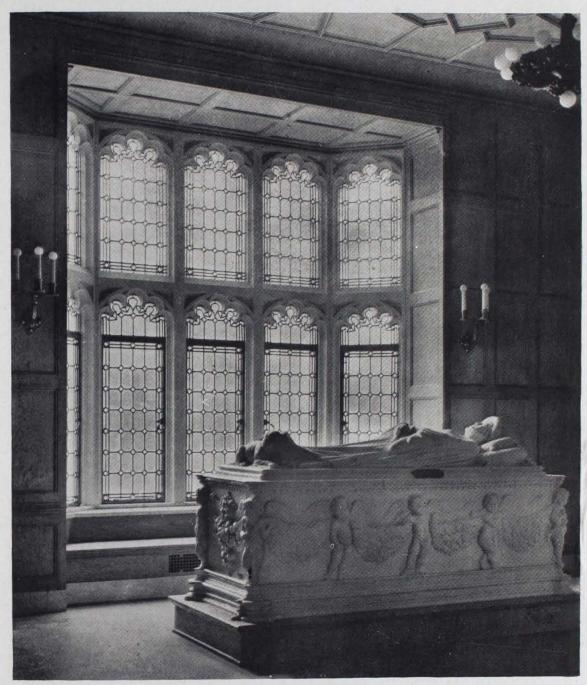
Photograph by George B. Shattuck.

FIG. 1. TAYLOR HALL AT VASSAR COLLEGE. THE SOUTH WING.

legiate Gothic building is the gift of in the beautiful lines of the tall entrance-Mr. and Mrs. Charles M. Pratt of tower and the long southern wing. And Brooklyn and commemorates the dis- the eye is detained constantly by the tinguished work for liberal education fine decorative sculpture: the figures carried on for twenty-seven years by of artists, the mocking gargoyles, the

impression produced by the ash-brown for educational work is the great lecture

seals of nations, Athens' owl and Rome's picture galleries, the marble floors, the wolf on either side of the great entrance leaded windows, the varied panelling gate. Within, restful harmony is the of the ceilings. One delightful feature



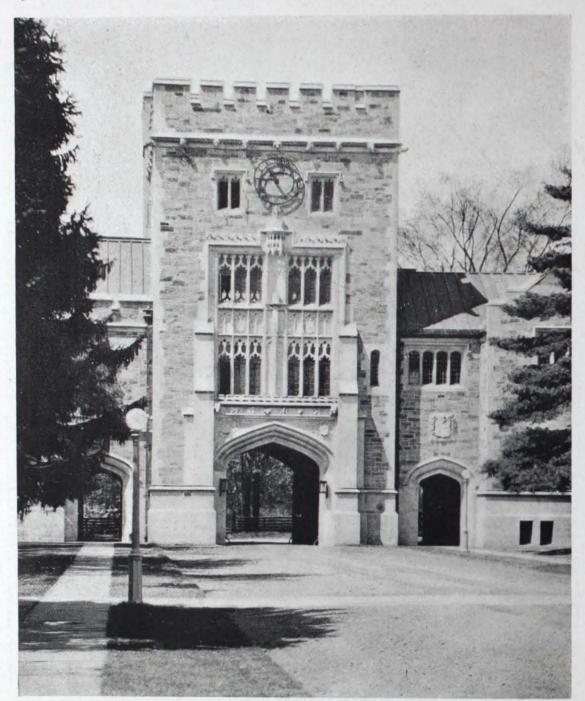
Photograph by George B. Shattuck.

FIG. 2. THE CENTRAL HALL OF TAYLOR HALL, VASSAR COLLEGE.

the rough walls in the halls of casts, easily darkened windows, and seats the dull gold Japanese grass-cloth, and equipped with tiny electric lights for

woodwork, the soft neutral browns of room with its slanting floor, lantern, the silk tapestry on the walls of the note-taking. Mr. and Mrs. Pratt in

giving their personal attention to the exhibitions of paintings representing finish of every detail in the building contemporary American work and of helped perfect their beautiful gift. engravings by Nanteuil and Timothy

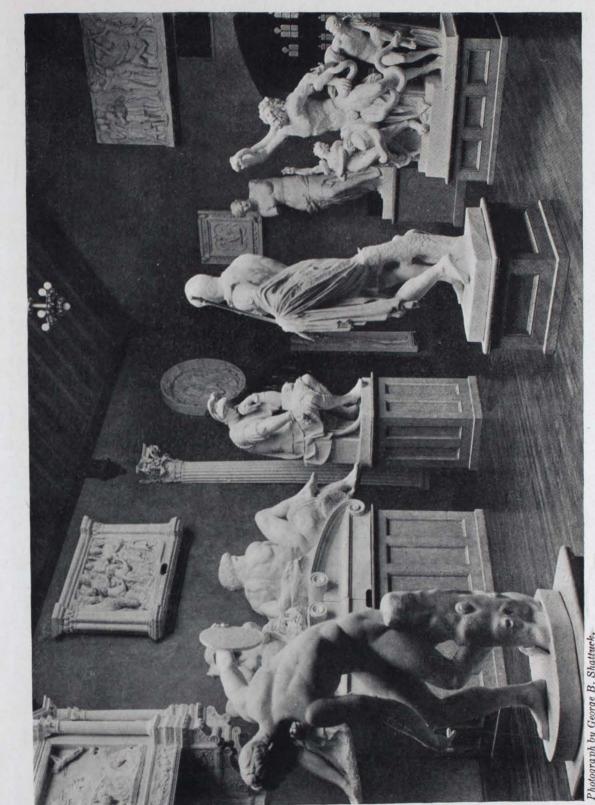


Photograph by George B. Shattuck.

IIG. 3. THE ENTRANCE TOWER OF TAYLOR HALL, VASSAR COLLEGE.

lens of Boston), Mr. Pratt, President be estimated. MacCracken and Dr. Taylor; by loan Vassar College

The ceremonics of dedication were Cole; and by a reception in the large marked by speeches by Mr. Collens repre- picture gallery. The lasting joy of senting the architects (Allen and Col- the building for Vassar College cannot





VIRGIN AND CHILD BY BERNARDINO LUINI.

LESSER KNOWN MASTERPIECES OF ITALIAN PAINTING

III. THE VIRGIN AND CHILD BY BERNARDINO LUINI, IN THE LAYARD COLLECTION, VENICE

collecting there a hundred or more not- in its appeal to the eye of the average able pictures of the Italian school, beholder. As representing that type of that these pictures, upon the death of belief must be expressed that the very Lady Layard, some two years ago, a feet, rather than a virtue. John Rusdispute arose over the matter between kin would object to this, in its applithe Italian and English governments. cation to Luini, whom he rated far too The exportation, from Italy, of really high. important works of art, had been pro- Bernardino Luini was one of the in this instance. On the other hand, Born about 1475, at Luino, on Lago the claim was made that the pictures Maggiore, he was probably a pupil of subject, prior to the passage of the law. fluence of that very remarkable painter, couple of masterpieces, like the two by ing sweetness rather than strength. Gentile Bellini, presented to the Italian Luini died about 1532. A number of government and the rest sent to England. his many works have found their way

Our illustration shows one of the most to America. charming of the Layard pictures, a

CIR HENRY LAYARD, excavator "Madonna" by Luini. Suave and pleasof Ninevah, later lived in Venice, ing, it is, like all of Luini's works, strong He died in 1894. His will provided picture, it finds a place here, though the his wife, should go to the National quality of readily pleasing wears off on Gallery, in London. At the death of acquaintance and is, in essence, a de-

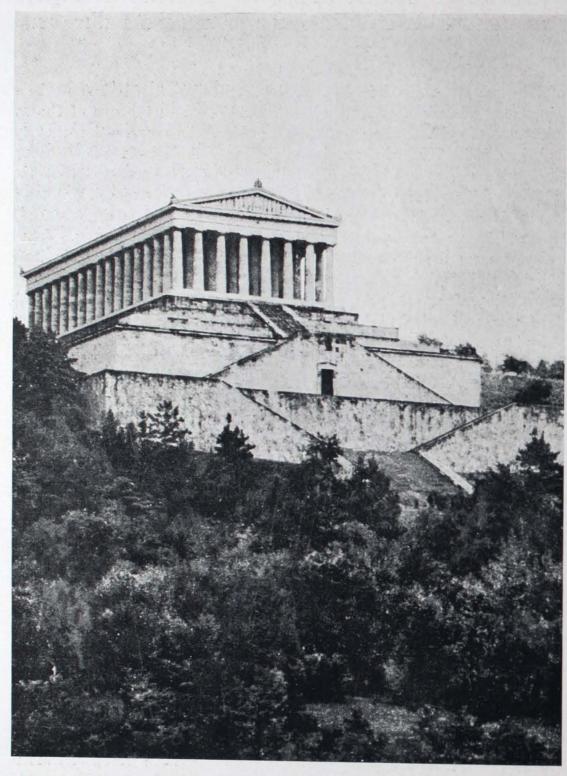
hibited by law, and the law was invoked leading masters of the School of Milan. had all been purchased by a British Borgagnone and came under the in-Pending the issue, the pictures are Bramantino. Details of his early life deposited in the store room of the Museo are missing. As did all his local con-Civico, in Venice. Judged from pre- temporaries, he fell under the sway of vious cases, we may expect to see a Leonardo and became confirmed in seek-

DAN FELLOWS PLATT.

A Great Temple Discovered in Ancient Memphis

great temple at Memphis, which may structure was of extraordinary grandeur by Herodotus, and if so one of the most far gathered leads Egyptologists to atwas uncovered as a result of the explo- had a hand in the building of the comrations carried on during the past year pleted temple. Numerous objects of University Museum. A great hall of interest fuller reports.

The University of Pennsylvania has columns has been unearthed, and enough recently announced the discovery of a survives, it is said, to show that the prove to be the temple minutely described and magnificence. The evidence thus important archaeological finds in the ex- tribute it to the period of Seti I or cavations of ancient Egypt. The temple Rameses II, both of whom may have by the Eckley B. Coxe, Jr., Expedition, every size and description were also found under the direction of Dr. Clarence Fisher, including statues, amulets, rings, neck-Curator of the Egyptian section of the laces, and the like. We await with



MODERN MASTERPIECES OF CLASSICAL ARCHITECTURE.

VI. THE WALHALLA, THE GERMAN TEMPLE OF FAME.

The Walhalla, built by King Louis I of Bavaria and consecrated to the illustrious dead of all Germany, is situated about seven miles east of Regensburg on the heights above the Danube. From the foot of the hill two hundred and fifty steps lead up to the terrace like substructure. This beautiful and imposing temple, modelled in close imitation of the Parthenon, was designed by Leo von Klenze and was completed in 1842. It is built of bright gray marble and is surrounded by fifty-two Doric columns. Around the walls of the interior is a marble frieze portraying Germany's primitive history, others of whom no likenesses are extant appear in brilliant letters on the walls.



VENUS STATUE IN THE ROYAL ONTARIO MUSEUM.

CURRENT NOTES AND NEWS

The Venus Statue in the Royal Ontario Museum

Worthy of a place in text books on of the drapery, characteristic of early surviving.

The statue immediately suggests the of the figures and the broad treatment mentioned.

Greek Sculpture along with other draped fourth century sculpture. Cephisodotus statues of Aphrodite is "Venus, the was an older contemporary of the famous Mother" in the Royal Ontario Museum Praxiteles and his Irene doubtless inof Archaeology in Toronto, which was fluenced the latter in his creation of the secured in Greek lands for the Museum Hermes with the infant Dionysus. It several years ago by the Curator, is possible that the draped Aphrodite Prof. Charles T. Currelly of the Uni- of Cos by Praxiteles, less esteemed in versity of Toronto. As shown in the antiquity than his nude Aphrodite of illustration, the goddess stands majes- Cnidus, may have represented her as a tically on the right leg, the left a little mother goddess and determined the advanced. The right arm is missing. type preserved in the Toronto statue. On her left arm she fondly carried an On the east frieze of the Parthenon infant, whose hand rests gently on her we have the little lad Eros leaning against left breast. Unfortunately the figure of the knees of his mother, Aphrodite, who the child is lost, only the left hand points out to him the approaching Panathenaic Procession. The treatment marble copy in Munich of the well of the head of the goddess with its mild, known group at Athens by the sculptor gentle, almost dreamy air, as well as Cephisodotus which represented the the style and technique of the figure, goddess of Peace, Irene, with the in- distinctly indicates the relationship of fant Plutus on her arm. The two the Toronto statue, whether original statues are similar not only in the or copy, to the characteristic fourth design, but also in the solid proportions century Greek sculptures we have

General Meeting of the Archaeological Institute of America

Princeton, New Jersey, December 28-30. occur during this period. A joint session with the Society of Members desiring to present papers ber 31. The Annual Meeting of the of December.

The Seventeenth General Meeting Council of the Institute, and meetings of the Archaeological Institute of America of the Managing Committees of the will be held in conjunction with the American School in Jerusalem and the American Philological Association at School of American Archaeology will

Biblical Literature and Exegesis will be at any of the sessions will kindly comheld in Columbia University, New York, municate with the General Secretary, Tuesday afternoon, December 28; and The Octagon, Washington, D. C., before a joint session with the International the end of October in order that the pre-Congress of Americanists will be held liminary programme of the various in Washington, D. C., Friday, Decem- sessions may be issued before the first

Special Meeting of the Institute at the Panama-Pacific Exposition

cal Institute of America was held in Ology and will probably appear in San Francisco, August 2-5, 1915, in future numbers: conjunction with the American Association for the Advancement of Science. Sessions were held also at the University of California and Stanford University and an adjourned meeting took place in Carleton M. Winslow, Architect, San San Diego, August 11-12, under the Diego; Aspects of Neolithic Culture of auspices of the San Diego Society of the Santa Barbara Channel Islands, the Archaeological Institute. Delegates California (illustrated), by Hector Alliot, were also hospitably entertained at Los Southwest Museum, Los Angeles; Roman Angeles by officers of the Los Angeles Portrait Sculpture, by F. W. Shipley, Society of the Institute and special Washington University; the Relation exercises were held at the Southwest Mu- of Religion to Art in Antiquity and the seum. Tuesday, August 3, was Archaeo- Middle Ages, by Osvald Sirén, Unilogical Institute Day at the Panama- versity of Stockholm, Sweden; Ghi-Pacific Exposition in San Francisco, berti's Gate of Paradise in Florence and President Shipley was presented (illustrated), by George Bryce, Winnipeg, with a bronze medal in honor of the Canada; and Archaeology of the Panamaoccasion. Among the papers read at California Exposition (illustrated), by the various sessions the following are of Edgar L. Hewett, Director of Exhibits.

A special meeting of the Archaeologi- interest to readers of ART AND ARCHAE-

The Architecture of the Panama-Pacific Exposition (illustrated), by Eugen Neuhaus, University of California; Spanish Colonial Architecture at the Panama-California Exposition (illustrated), by

The College Art Association of America

Treasurer of the College Art Association, the present war in Europe. They feel has been elected to a professorship in that by this destruction a very precious the University of Illinois. Communi-has been lost, and they urge upon the cations pertaining to the Association government of the United States the may be addressed: Prof. W. M. Hekking, necessity of using every means which University of Illinois, Urbana-Cham- may, with due regard to the principles paign, Ill. Prof. F. B. Tarbell of the University of Chicago has been appointed to represent the College Art Association on the editorial board of ART AND store to the service of mankind those ARCHAEOLOGY.

The College Art Association at its session in Buffalo, May 2-3, 1915, author- the further destruction of such objects, ized its Committee on Resolutions to we hope that when the time comes for issue the following statement:

struction of important monuments of the negotiations are committed.

William M. Hekking, Secretary- art which has marked the progress of of neutrality, be employed to prevent further injury to monuments which can never be replaced.

Although it will be impossible to reobjects of beauty that have been already destroyed, and although protest will do little during the war to prevent efforts to be made in the interest of a The members of the College Art lasting world peace, the preservation Association desire to place on record of works of art will be one of the promianother protest against the wanton de- nent purposes of those into whose hands

BOOK CRITIQUES

Select Italian Medals of the Re- duction. It makes a welcome addition NAISSANCE. By G. F. Hill. Pp. 15, to a bibliography all too meagre. plates 50. Oxford University Press.

This portfolio, printed by order of the Gothic Architecture in Spain. By trustees of the British Museum, is a collection of unbound plates, reproducing some hundred and fifty medals of the Italian Renaissance in the Museum. The only text is a fifteen page list of the plates, in the form of a table of contents, containing a necessarily brief but comexcellently chosen.

cases both obverse and reverse are shown, interesting churches in cities like Seville though occasionally, when one side is which were not visited by Street. Then uninteresting or unilluminating, it is this will become an exhaustive, as it is omitted. One regrets somewhat the already a fascinating, vade-mecum for brevity of the text, and one might like the traveler. Not the least of its charms to add to the number of medals repro- is the reproduction of all Street's original duced, but from the point of view of the drawings. compiler's ideal, as indicated by the title, one could hardly demand a better pro-

G. H. E.

George Edmund Street, F.S.A., edited by Georgiana Goddard King. Two vols., 16 mo., pp. xix, 356, vi and 352. London and Toronto, Dent. New York, E. P. Dutton & Co.

Street's famous classic of half a century prehensive description of each medal ago has long been out of print; and your reproduced. The medals are judiciously reviewer, in years of watchfulness, has selected, the author considering not only never yet seen a second-hand book the importance of the artist, but the catalogue which did not set a high price excellence, rarity, and historical interest upon it. It is not merely an enthusiasof the medal as well. Quite properly tic and yet discriminating account of the the greatest space is devoted to medals great Spanish churches, and many minor of the fifteenth century, though the six- ones; it is an entertaining guidebook, teenth is by no means neglected. Pisa- under the direct inspiration of Richard nello is given the first place and is Ford. Miss King, professor of the represented by twelve examples, among History of Art at Bryn Mawr, has done a them the famous John Palaeologous and real service in reprinting Street in these three representations of Leonello d'Este. two handy volumes. She has worked The work of Pasti, too, is well shown, accurately—misprints are rare—has as well as that of the once highly prized amplified the index and has added valu-Sperandio of Mantua. Though the able notes, based upon her own travels north Italian schools occupy the most and observations and upon the researches prominent position, the Florentine and of Lampérez and others. Her preface papal medals are fairly numerous and is especially successful in pointing out Street's place in art criticism. Let us The collotype reproductions, made hope that in some future edition she from casts, are praiseworthy. In most will add a description of some of the

Yale University.

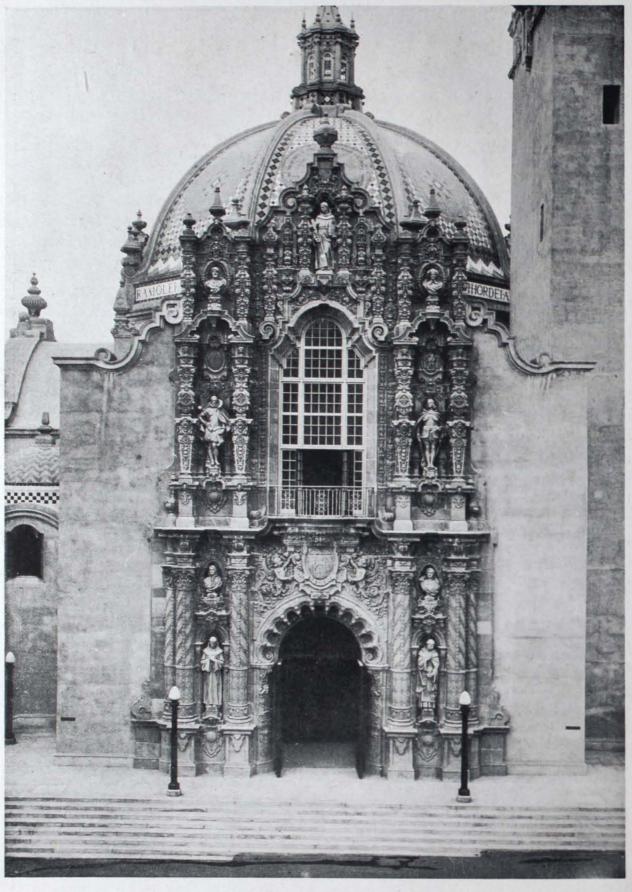
CHARLES UPSON CLARK.

San Diego's Dream City

The Exposition located in the Harbor of the Sun

Three years ago in the heart of the city of San Diego, the southernmost of Uncle Sam's Pacific ports, there was a fourteen-hundred acre tract of land on which there was not a single building. Reither was there much in the way of foliage. For longer than the memory of man that tract of land had been un touched by water, only by the rare rainfalls which strike the city of the southwest by the Harbor of the Sun. As a result, the adobe soil was packed hard and seared by the almost constant sun. In the canyons and on the mesa there grew nothing save cactus and sagebrush and chapparal.

That was three years ago. Today on that mesa stands a gorgeous city of old Spain, and the land about the buildings, even down to the depths of the canyons is covered with a thick growth of semi-tropical toliage, with lofty trees and spreading shrubs and low bushes, through whose deep green flashes the crimson of poinsettia, and the tecoma, and the bright gold of the California poppy. The magic garden has taken the place of the desert. Be who saw the land three years ago and sees it again today, would think that some modern Aladdin had come this way and rubbed his lamp, or that a Merlin had waved the magic wand and caused the Dream City to spring up. It has been a species of magic but not the sort affected with the wand. Styles in magic habe changed in the last few centurics, and the only wand which the magician of San Diego used is known more commonly as a spade, or a trowel or a garden hose. The effect however is as tremendous as the effect of old time sorcery. National Magazine.



FAÇADE OF THE CALIFORNIA BUILDING. PANAMA-CALIFORNIA EXPOSITION.

ART AND ARCHAEOLOGY

VOLUME II

NOVEMBER 1915

NUMBER 3

ANCIENT AMERICA AT THE PANAMA-CALIFORNIA EXPOSITION

EDGAR L. HEWETT

INTRODUCTION

American expositions, beginning with Bridge which leads over a profound the Centennial, 1876, it is a great gorge to the splendid Ocean Gate; of privilege to have been able to take the songs of many unseen birds echoing part in this wonderful creation at San back and forth from the embowered Diego-an exposition distinct from all slopes; of the domes and many-storied its predecessors, historically, artistically, towers which rise beyond—dreams of and scientifically. Conceived by local grace and embodiments of permanency genius and executed with the assist- and strength; of the long arcades ance of specially qualified collaborators, wreathed in ever-blooming vines through in each department it forms a splendid which one finds his way; of the shady setting for the celebration of the Isthmian and deeply secluded paths from which wedding of the Atlantic and the Pacific. glimpses are had of the distant blue sea. San Diego was selected as an appropriate All of these and more conspire with the city for the celebration, since it is the soft sunlight and the sweet-scented air American port nearest the western gate to dreams of Arcady. Is this then not of the Canal and besides has a senti- all a dream! It was December at San mental claim in the fact that its port Diego and the whole East was in the was the first north of Mexico to be en- clutches of a fierce zero winter. tered by a European ship. Cabrillo, The charm of this Exposition is, howafter rounding Cape Horn, explored the ever, not confined to its superficial western coast and cast anchor in the features, for aesthetic attention has been broad bay behind Point Loma in 1542. extended equally to the interiors in many

with such overpowering force to the affairs, the arts and industries, history, imagination of the visitor may not at science, and education are here given once be apparent. It is not stupendous exceptional attention, the central idea as the international expositions, but an being the history of man and more achievement far removed from these especially man in the early stages of his and possible only in the far Southwest. development. For the first time in the Should one venture to explain the fas- history of expositions the story of the cination almost certainly felt by the physical man is made a chief attraction, imaginative visitor, he will think first and native American culture is presented

TO ONE who has had familiar of the superb site with its deep verdant acquaintance with nearly all the valleys, of the many-arched Cabrillo

The reason why this Exposition appeals ways; but the serious side of human

in a manner more illumining than ever science, are destined to serve a great purpose as the nucleus of a permanent Aside from the great group of exhibits museum in San Diego. The readers brought together by Doctor Hewett in of ART AND ARCHAEOLOGY will keenly illustration of the highest achievements appreciate the fact that this splendid of aboriginal America—the work of the result must be placed largely to the Maya race—the Exposition embodies credit of the Archaeological Institute

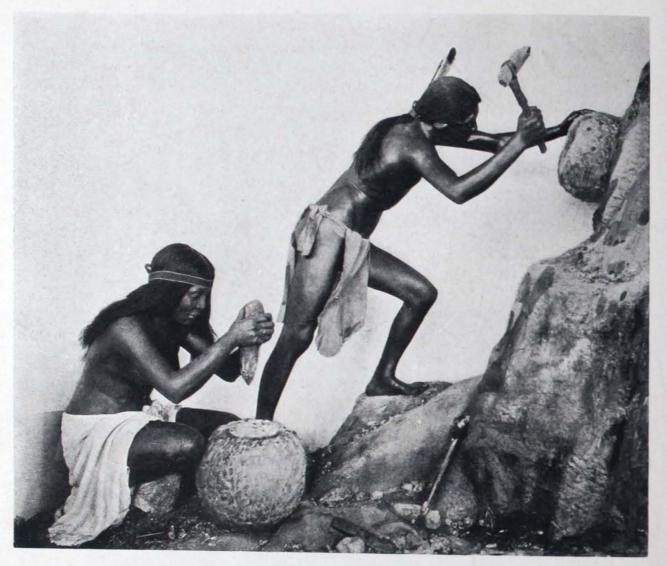


FIG. 1. PREHISTORIC INDUSTRIES: SOAPSTONE MINING AND POT MAKING (See p. 103)

under his special department numerous of America, and more especially to the exhibits of great historic and scientific credit of the School of American Archaeinterest, reference to some of which will ology, through the enterprise of its be made later in these pages.

tion on the part of the public and of tion. unstinted praise on the part of men of

able director, Dr. E. L. Hewett, and These exhibits as a whole, which have the enlightened support of Col. D. C. been the recipients of interested atten- Collier, first president of the Exposi-

W. H. HOLMES.

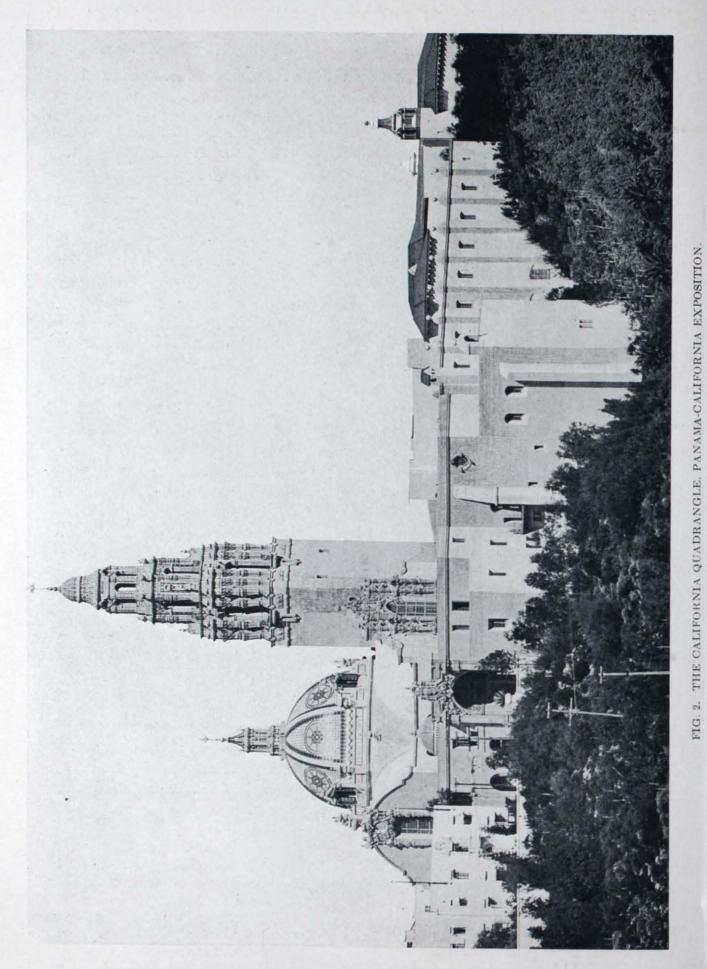
SPANISH RENAISSANCE ARCHITECTURE: THE CALIFORNIA QUADRANGLE

of Ancient America is inseparable Yet, as the science of archaeology brings from that of the California Building to light the remains of the ancient Ameriin which it is housed. No one can can world, we must admit that the enview this noble structure, built in im- thusiasm of the Spaniards was not withperishable concrete, without a feeling out justification. The brilliancy of the of profound obligation to the architect, new race suggested another Orient. Mr. Bertram G. Goodhue, and his able The ruins of Central American cities assistant Mr. Carleton M. Winslow, seemed to entomb another Egypt. under whose personal supervision it In the absorption of building a great was constructed. The California Quad- English-speaking nation, we have lost rangle furnished the artistic keynote to sight of the part played by Spain in the Panama-California Exposition. It American history, likewise of the great established a plane of lofty idealism works of the native American race which for the Fair and for the future great we know in its decadence. The object city of San Diego. It will be the imper- of the exhibit of Ancient America is to ishable monument of the year 1915. present a picture of the Golden Age of It did not seem appropriate that the that race—a chapter of human history Quadrangle should be devoted to transi- that is as worthy of study as are the tory uses, such as displays of state re- records of its contemporaries of the Old sources, so well done in the various World. buildings of the California counties. looked upon the New World.

now know that they made many mistakes great seal of the city of San Diego.

ONSIDERATION of the exhibit in the interpretation of what they saw.

The California Quadrangle (figs. 2, 3, 7) It afforded an opportunity for perpetual comprises the buildings surrounding benefit to the public. Its architecture, the Plaza de California, a paved square a rich inheritance from the past, particu- which is entered at the east end of the larly from old Spain and Mexico, sug- Puente de Cabrillo (Cabrillo Bridge) gested the idea of devoting it to that through the most imposing arch of the which Europeans saw when they first Exposition (fig. 4). This has been named the Ocean Gate, for the double reason It seemed especially fitting that the that it faces the sea, lying to the west California Building should enshrine the of the city, and that in its sculptured memorials of the race that ran its course motive it represents symbolically the in America before the continent was seen union of the Atlantic and Pacific Oceans by Europeans. The native American by the completion of the Panama Canal, civilization so impressed the Spanish the event which the San Diego Exposiconquerors when they first saw the shores tion was designed to celebrate. The of Mexico and Central America, that reclining figure on the left represents they carried back to the Old World the Atlantic, that upon the right the glowing accounts of rich empires, opu- Pacific. The waters of the two seas lent cities, and powerful monarchs. We are being mingled. Between is seen the



Spanish city.

under the arcade at the northeast corner presented (fig. 2). by way of the Garden Gate which opens The California Building is a fine exfrom the Plaza into the gardens to the ample of Spanish Renaissance archinorth and east of the Quadrangle. It tecture. The style is that of the eightis one of the best of all the gates and eenth century cathedrals of Mexico doorways of the entire Exposition group. and Central America. For its more

Fine Arts Building. It is in plain Cali- Spain, Italy, and the Moorish lands. fornia Mission style. In front are to Every lover of art will be interested be seen the massive arched portales which in working out the archaeology of this are extended on the east and west sides magnificent building. Aids to this puring. The portales are roofed with vigas Arts Building devoted to the architecture (wooden logs) in the early Mission style of the Exposition. Masterpieces of ecof New Mexico and California.

architectural details that will interest of utility and beauty, which are marvelboth layman and architect. The door- ously combined. For the immediate ways at the entrances of the President's progenitor of the dome see that of Taxco, rooms, the room of the California State most beautiful of all the churches of Old Commission, the office of the Director of Mexico. For its remote ancestry we the Exhibits in the Quadrangle, and the go back to the Duomo in Florence. The doors of the Fine Arts Building are cluster of domes recalls St. Mark's in worthy of notice.

fornia State Building. It is the dominant base is common in Spanish churches. architectural feature of the Exposition, The legend at the base of the California and to be fully appreciated must be dome, beautifully expressive of the Goldstudied from many points of view. One of the most impressive is that from under the portales of the Fine Arts Building. This view is particularly for close study of architectural details. A point of especial interest is from the balconies of the New Mexico Building, from which the full value of the tower and dome is appreciated. For certain historic fea-

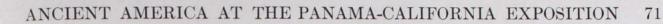
The effect of the gate as it is approached tures of the architecture no place is by way of Cabrillo Bridge is that of a better than from the gardens northeast rich and dignified entrance to a walled of the building. From here the arrangement of small domes is best seen. For The entrance to the Quadrangle from the architectural relation of the Quadthe east is by way of the Prado Gate, rangle to the Administration, Fine Arts, less pretentious and yet of strong archi- and adjacent buildings on the Prado, tectural value. A minor entrance is one should study the illustration first

The south side is occupied by the remote genealogy one must go back to

to meet the wings of the California Build- pose are afforded in a room in the Fine clesiastical architecture of the last four-The Quadrangle contains numerous teen centuries have furnished elements Venice and Santa Sophia in Constanti-The north side is occupied by the Cali-nople. The use of inscriptions about the en State, reads:

> Terram frumenti hordei ac vinearum in qva ficus et malogranata et oliveta nascuntur terram olei ac mellis."

> [Deuteronomy 8:8. "A land of wheat and barley, and vines and fig trees and pomegranates; a land of olive-trees and honey."]



in Spain, as for example in Cordova and of his patron, the Emperor Charles V Seville. A strikingly beautiful effect is of Spain. At the left is the statue of obtained by the concentration of orna- Don Sabastian Viscaino, who sailed into ment at the summit of the tower and in San Diego Bay on the tenth of the center of the façade, in the sudden November, 1602. Above Viscaino is relief of a large expanse of bare wall the bust of his patron, Philip III of with luxuriance of decoration. The em- Spain. bellishment of tower and dome with Relow Cabrillo is the bust of Don tile in brilliant colors is a fine Oriental Gaspar de Portolá, first Spanish governor touch, which it is hoped will be exten- of Southern California. Below Viscaino sively used in Southern California.

study (frontispiece). The best place from the twenty-seventh of November, 1793, which to see this is from under the por- and made notes upon the condition of tales on the south side of the Plaza. It the Spanish settlement. has been said of this façade, "There is
In the lower niche at the right is the no finer Spanish Renaissance façade in statue of Fray Antonio de la Ascension, existence." Statues of noted characters Carmelite historian and prior of the connected with the history of San Diego little band that accompanied Viscaino. have been placed in the niches. At the At the lower left hand is the statue of top, in the place of honor, stands Fray the Franciscan priest Luis Jaume, who Junipero Serra, of the order of St. Francis, accompanied Father Serra, and who Father-Presidente of the missions in died at San Diego Mission at the hands both Alta and Baja California, who of the Indians. He may be considered arrived at San Diego in 1769. Im- the first Christian martyr of California. mediately below, at the right as you face Immediately above Viscaino is the the building, is the statue of the Portu- coat of arms of Spain, and above Cabrillo guese navigator, Juan Rodriguez Cabrillo, that of Mexico. The coat of arms of

by William Templeton Johnson. The Survey, the façade above the statue of Father July 3, 1915.

Prototypes of the tower are numerous in 1542. Above Cabrillo is the bust

is that of George Vancouver, the English The main façade will repay careful navigator who sailed into the harbor on

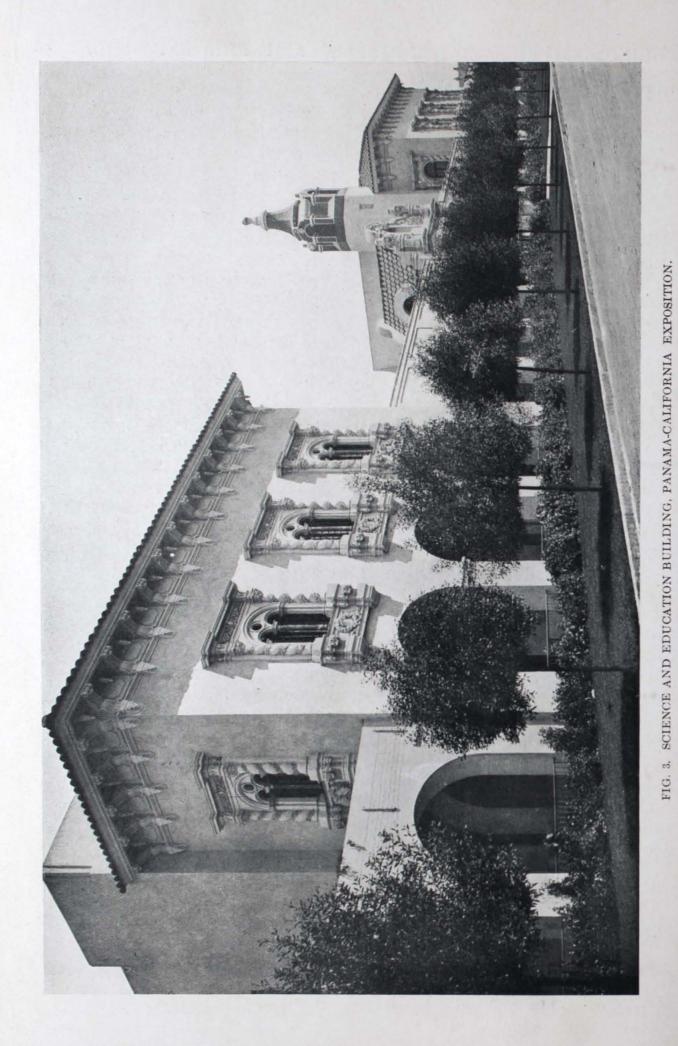
who discovered the Bay of San Diego the state of California is seen over the main doorway, and the shield of the The Panama-California Exposition and the United States of America at the top of Serra.

II

ABORIGINAL AMERICAN ART AND CULTURE

seen the most important works of the can history usually begins with the period ancient peoples of Central America. of discovery and conquest, and follows They present a picture of an age of down to the present time. Here we which Americans generally are not well begin at the usual point and looking informed, namely, that which preceded backward view the history of an Amerithe coming of the Europeans to the can civilization that reached its zenith

Inside the California Building will be western continent. Knowledge of Ameri-







and went down before it was known to conquest of Yucatan on account of their white men.

in the tropical jungle have been the sub- reference to the date of any Central ject of much misleading romance. Fan- American city in terms of the Christian tastic theories about these people, their calendar. In the subject of Maya chron-Oriental or Egyptian origin, their em- ology there is little agreement among pires, kings, queens, and courts, the mys- students. Certain authorities, who are tery of "vanished races"—all this may worthy of the highest respect, date the be dismissed. There is nothing mysteri- Maya cities as early as the twelfth cenous about it. The ancient temple build- tury, B.C. Others place them in the early ers of Central America were Indians. All part of the Christian era. The writer the characteristics of the race are seen is disposed to favor the latter view. in these ancient monuments. Like other Among the older cities are Copan, races they slowly struggled up through Quirigua, Tikal, and Palenque; the later a long period of evolution, matured, for are Chichen Itza, Uxmal, and other a time expressed their mental and cities of northern Yucatan. When spiritual power in great works, ran their America was first seen by Europeans, course and died, as is inevitable with the Central American cities lay in ruins individuals and races when they grow in the jungles, as they do now.

any connected history of the Central ments and the inscription of hieroglyphic American cities could be written at this tablets have been found at Quirigua in time. Their records, in the form of Guatemala. No proof exists to show hieroglyphic inscriptions, are a sealed that this civilization was derived from book, except as they relate to notation Egypt or the Orient. On the contrary, and chronology. None of the charac- it appears certain that during a period of ters used in the writings of the Mayas many centuries it rose, flourished, and bear any resemblance to those of the declined upon the soil of Central America. Egyptians or any other ancient people. In this it resembled the Egyptian, which All reports to the effect that Orientals ran its entire course in the Valley of the have been able to interpret the symbols Nile. of the Central American monuments, It is customary to speak of the people or understand the language of the native of all the Central American cities as the people, may be put down as false.

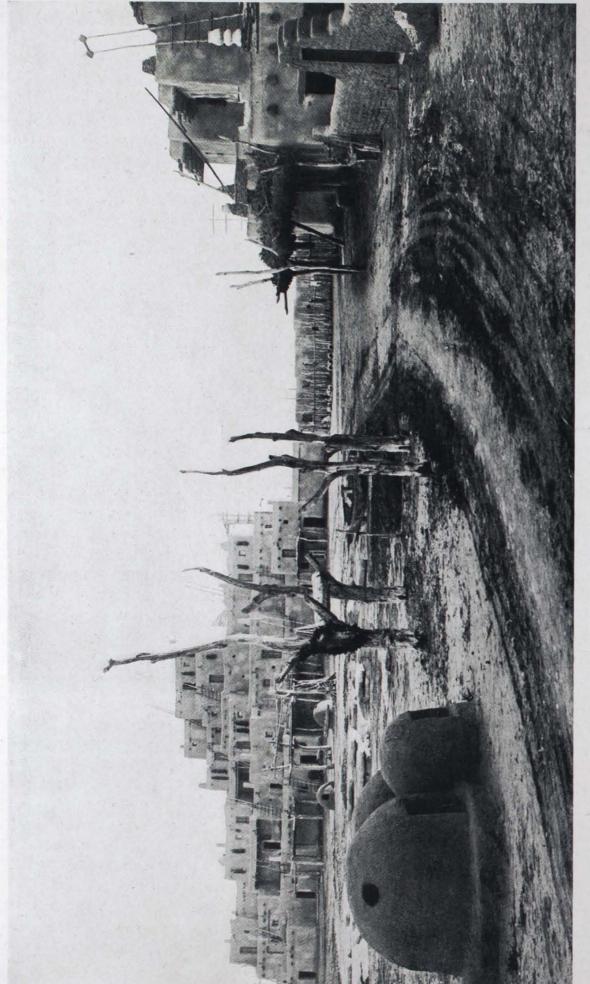
writings we must depend mainly on It could not be proved that the people the inscriptions carved in stone. These, of Copan and Quirigua in the Motagua found on monuments, walls, tablets, Valley spoke the same language or that and lintels, have survived the ruin of they were of the same stock as the people ages. Sacred books, or codices, were of Yucatan or the Usumacinta Valley once numerous, but now only three are in Mexico. The fact that they used known to exist. Large numbers of them the same architectural principles in

supposedly pagan character.

The cities that have long lain buried Nothing can be set down as final with

Evidences of a long period prior to It would be misleading to pretend that the setting up of the sculptured monu-

Mayas, but that they were all of one For the study of the hieroglyphic stock cannot be claimed with certainty. were destroyed at the time of the Spanish building and the same hieroglyphic



or ethnic identity. In the Rio Grande and beauty of which is illustrated in this Valley in New Mexico it is not uncommon building, gives a perfect picture of the to find two Indian towns less than racial mind. In their architecture, painttwenty miles apart where the people ing, and sculpture they uttered their speak entirely different languages, yet deepest thoughts concerning life. If build their houses and sanctuaries in art is great in proportion as it reveals the same way, and use practically the the experiences of life, then this is great same symbolic characters.

may properly be spoken of as "Temple purposes, the Maya artists tell in their Cities." Among the ruined buildings sculpture what was of most concern to there is little to suggest residential use them—tell of human dignity and divine or domestic life. It is probable that the power—tell in a way that was perfectly ancient people lived much as do those naive and honest, of their belief in the of the present time, in houses of bamboo, efficacy of ritual, ceremony, symbolic or other light material, thatched with ornamentation, gorgeous vesture in dealpalm. This civilization was profoundly ing with divinity—tell of profound venereligious in character, a trait of the entire ration for life and life forces, even though American Indian race. With probably enshrined in bird or beast. Man, Nano other people known has religious cere-ture, God, Life-here was their realm mony been so generally intermingled of thought-here was their religion, and with all the activities of life. As the their art cannot be separated from it. condition of society called for nothing The most conspicuous characteristic elaborate in residence building, so also of their art is order. Note this in both political organization was such as to their architecture and sculpture. We require little in the way of public build- do not recognize the work of individual ings for civic purposes. Monarchy was artists. Technique was racial in charunknown. The government was theo- acter and was adequate for their needs cratic and republican in character. of expression, which is the main thing in There was no splendor of courts and style. It was progressive in its developno state government to provide for. ment, and one can readily trace improve-

Everything else was subservient. The infallible guide, yet one finds it possible mysteries of the priesthood necessitated by studying this phase of Maya art alone, sanctuaries, shrines, altars, gorgeous ves- to determine the order of construction ture, and representation of gods. Impos- of the various monuments in a city, ing ceremonies, processions, and rituals just as in modern cities one sees at a demanded temples, sacred precincts, and glance which are the buildings of the facilities for the display of magic power early days and which belong to later with which to awe the populace. The and more mature times. building of a city meant the erection of Of painting there is little surviving temples and statues and their embellish- with the exception of that found on vases. ment with images, inscriptions, and sym- Color was used on statues and in the bolic decorations.

symbols is not conclusive of linguistic The art of the Mayas, the strength art. With marvelous order and with The ancient cities of Central America technique entirely adequate to their

Religious life was highly organized. ment from age to age. While not an

buildings, but only a few fragmentary

examples remain. In ceramic art there The works relating to Ancient America was the same fine sense of order and, that are displayed in the California judging from the few authentic specimens Building may best be seen in the order we have, the art was well advanced.

in which they are here presented.

III

A. THE VESTIBULE: THE FARNHAM HISTORICAL FRIEZE

ical frieze by Mrs. Sally James Farnham, copies of four remarkable sculptures the original of which, in bronze, adorns from the sanctuaries at Palenque, one the room of the governing board in the of the most important ancient cities of Building of the Pan-American Union, in Central America. Washington. With the generous permis- 1. Right of entrance to the rotunda: sion of this board and the courtesy of Hon. Figure in bas-relief from the pier on the John Barrett, Director-General, this rep- right side of the entrance to the Sanclica was obtained. It is justly regarded tuary of the Temple of the Sun at Palenas one of the important achievements in que. In this tablet the face is ghostly modern American sculpture (figs. 8, 9). in appearance. Comparison with the

possession of the Pacific Ocean in the sonated, leads one to suspect that this name of the King of Spain, September figure is designed to represent the spirit 1513 (fig. 8).

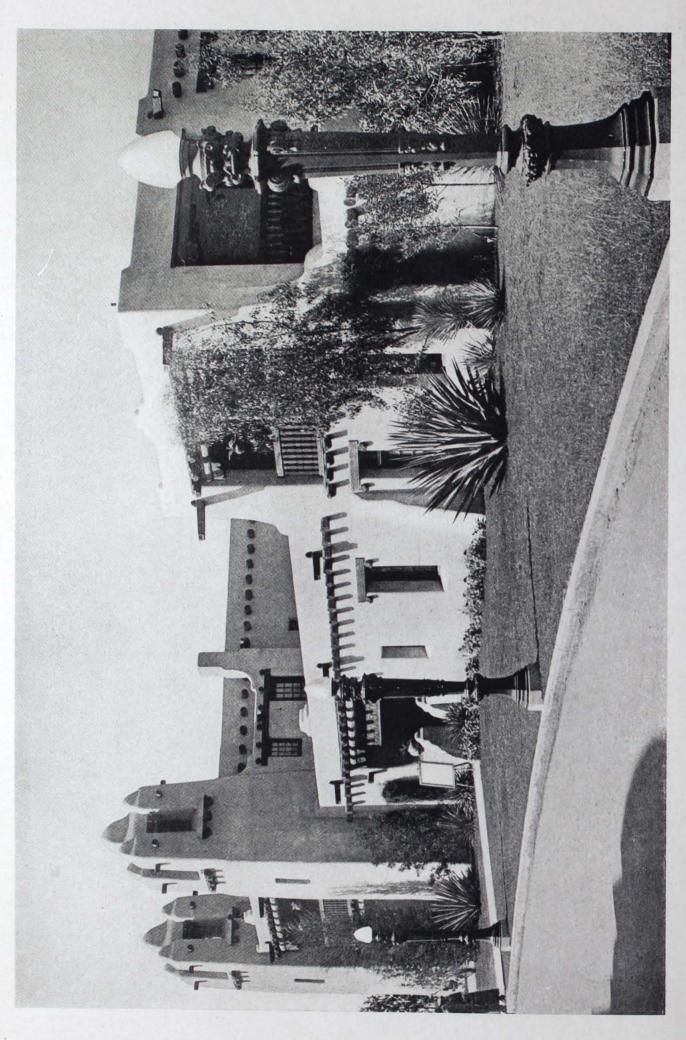
queror of Mexico, with his army: his our Southwest we would call a medicine-Indian wife, Marina, at his side, the man. Note the symbolic head-dress, conquered Aztec chief, Montezuma, the jaguar mantle thrown over the borne in a litter by his warriors. The shoulders and hanging down the back; panel at the left of this tablet represents also the decorated wrist and ankle bands. Mineral Wealth of Mexico, mined by The straight tube held in the mouth, the Indians to enrich the conquering with the smoke or flame which appears to Spaniards. The panel at the right end issue from it, suggests the ceremonial pipe represents Agricultural Wealth of Mexico. or cloud-blower of the Pueblo Indians. These vertical panels are framed by col- 2. Left of entrance to the rotunda: umns, the designs of which are taken Figure in bas-relief from pier on left from the sculptured monoliths at Copan side of entrance to the sanctuary above in Honduras (fig. 9).

queror of Peru, leading his army to the plumed head-dress, necklace of beads, subjugation of the Incas. The panel at richly embroidered mantle, sash and the left of this tablet represents a llama apron, leggings and sandals. The face driver of the Andes. The panel at the is that of a living person. Above the right end represents a vaquero, or cow- head and in front of the face are hieroboy, of the pampas.

On the wall is to be seen first the histor- Below the Farnham frieze will be seen

1. Right of entrance to the rotunda: make-up of characters in the drama-Landing of Columbus, October 12, 1492. dances of the North American tribes, 2. Left of entrance: Balboa taking in which shades of ancestors are imperof a deceased person. The garb indicates 3. Right (east) wall: Cortés, Con- a character which among the Indians of

mentioned. The vesture is that of 4. Left (west) wall: Pizarro, Con- an Indian priest. Note the elaborate glyphic characters.



STATE BUILDING, PANAMA-CALIFORNIA

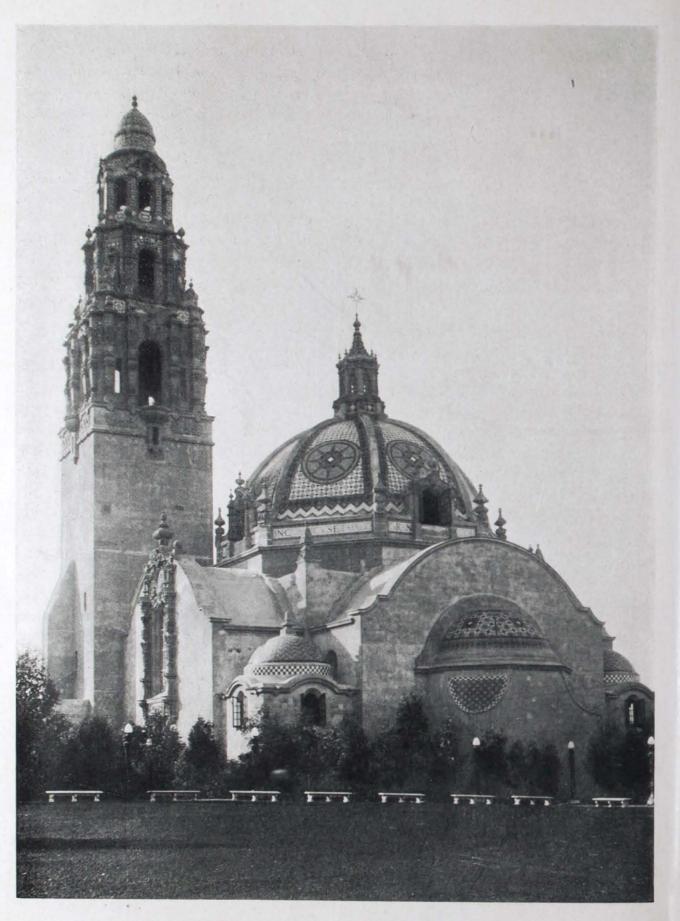


FIG. 7. THE CALIFORNIA BUILDING FROM THE NORTHEAST.

3. Right (east) wall: This is the fa- Each stands upon the back of a grotesque parts of Ancient America, probably of the tablet. represents the Four World Quarters. On opposite sides of the outer entrance Perched on the top is the Quetzal, the to the vestibule will be seen upon the Sacred Bird of Central America. The walls panels of hieroglyphic inscriptions two priestly figures in ceremonial atti- from Palenque (fig. 10). These are the tude before the altar are in the act of halves of what was formerly a single presenting offerings. Remembering cer- hieroglyphic panel. They afford an extain rituals and the significance of the cellent example of the glyph carving in cross among northern Indian tribes, this which Palenque appears to have sursuggests a birth ceremony in which passed all other Central American cities. occurs the Invocation to the Four Winds. Above the door, between the vestibule to the government of Mexico.

deity to whom the temple is dedicated. 5363 of the Maya calendar.

mous altar-piece known as the Tablet human figure, and between these are two of the Cross. It occupies a wall of the other figures of remarkable design, Sanctuary in the Temple of the Cross clothed in jaguar skins, supporting upon and corresponds in many respects with their upraised hands, Atlas fashion, a the altar-pieces in other temples, such massive table upon which is the great as the Temple of the Sun nearby. The mask with expanded eyes and protruding tablet is of limestone, and the figures tongue. Columns of glyphic inscripare sculptured in low relief. The cross tions occur at the right and left, and two is here used as an altar, and as in other small inscriptions near the upper margin

Columns of hieroglyphic inscriptions and the rotunda, is a Maya inscription are seen at the right and left. The entire (fig. 11) arranged in the form of an initial original of this altar-piece may now be series, expressing the date of the opening seen in the National Museum of the City of the California Building to the public, of Mexico. One panel of it was, from the that is, January 1, A. D., 1915. The year 1842, kept in the city of Washing- difficult problem of correlating a date ton, D. C. As an act of international in the Christian calendar with one in courtesy it was, on the recommendation Maya chronology, expressing it corof Secretary of State Elihu Root, after rectly, year by year, and day for day in his visit to Mexico City in 1906, and Maya hieroglyphic characters, was underby action of the Secretary and Regents taken by Mr. Sylvanus G. Morley. of the Smithsonian Institution, returned The reading worked out by him and accepted as nearly a correct rendering 4. Left (west) wall: This is another as could be offered at the present time remarkable altar-piece known as the is Cycle 13, Katun 8, Year 3, Month Tablet of the Sun Mask. It occupies 10, Day 13, 6 Ben, 7 Uo. Without the back wall of the Sanctuary of the going into a technical explanation of Temple of the Sun and corresponds Mr. Morley's reading, it may be stated closely in many respects to panels in the for the benefit of those who have not other temples. The tablet is of limestone studied Maya chronology, that the date and the figures are sculptured in low relief. here expressed as it might have been The two priestly figures are in the act by an ancient Maya scribe, places the of making offerings, doubtless, to the construction of this temple in the year

B. THE ROTUNDA: REPLICAS OF CENTRAL AMERICAN MONUMENTS

1. On passing through the door leading from the vestibule to the rotunda, everyone should notice the splendid columns reproducing the portal of the temple which is situated on the top of the pyramid, commonly called El Castillo, at Chichen Itza, Yucatan. The name appears to the writer so unsatisfactory that he prefers to designate it as the Temple of Sacrifice, for reasons which will appear later. These majestic columns are here reproduced for the first time under the direction of Mr. W. H. Holmes. The motive is the Plumed Serpent known all the way from the United States to Central America, and doubtless having throughout the same significance. The Avanyu of the ancient cliff-dwellers represented the major deity of these people; having to do with water, springs, streams, rain, and consequently with growing crops. The bird in Southwestern mythology was the emblem of the sky gods, as the reptile was of earth deities. In the Plumed Serpent we have a representative of both. In all probability the Quetzalcoatl (quetzal, bird; coatl, reptile) stood for a similar concept of deific power in Central America.

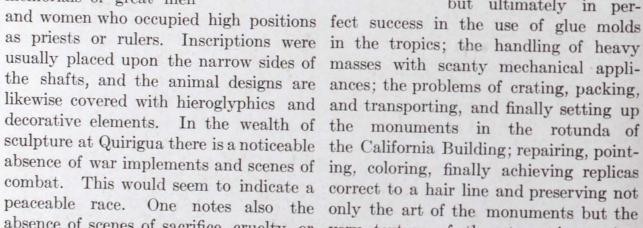
2. In the center of the rotunda (fig. 11) is a large relief map of Central America, made by the School of American Archaeology, showing the distribution of the ancient Temple Cities. Fifty sites are shown on the map. Note especially the location of Quirigua, Copan, Palenque, Tikal, Uxmal, and Chichen Itza, from which cities the various works of art and architecture shown in this building are derived. Note that these cities are mostly in the lowlands, in a region that is now extremely unhealthful for the white race, as well as the Indian. In the absence of known causes





for the depopulation of Maya cities, one bloodshed. In the delineation of the lowlands languished or were extinct.

replicas of the great monoliths of Quirigua. These remarkable monuments surpass everything else of their kind on the American continent. They are of two classes, namely, sculptured shafts, or stelae, and huge zoömorphic figures which bear the same kind of hieroglyphic inscriptions and show the same sculptural features as the shafts. Both types appear to have had the same purpose, which doubtless was to serve as memorials of great men



is disposed to attribute it to the develop- human figure proportion was ignored. ment of diseases, such as caused the de- Little attention was paid to anatomical terioration of ancient civilizations of details. There is nothing in the dress, southern Europe. At the time of the vesture, or insignia on which to base a Spanish conquest, the native cultures of determination of sex, but male figures are the salubrious highlands were flourish- always bearded and female beardless. ing, while those of the hot, fever-stricken In the arrangement of the monuments about the Plaza at Quirigua, it is of in-3. Arranged around the rotunda are terest to note that the north end was

given over to monuments of men, while those south of the center are women's monuments. Nearly all are double-figured and in no case do the figures duplicate. There can be little doubt that these are portraits.

The story of the making of these reproductions is of great interest. The building of tracks and scaffolds; the transportation of vast quantities of glue, plaster, and clay; the repeated experiments ending in many failures. but ultimately in per-

as priests or rulers. Inscriptions were in the tropics; the handling of heavy usually placed upon the narrow sides of masses with scanty mechanical applithe shafts, and the animal designs are ances; the problems of crating, packing, likewise covered with hieroglyphics and and transporting, and finally setting up decorative elements. In the wealth of the monuments in the rotunda of sculpture at Quirigua there is a noticeable the California Building; repairing, pointabsence of war implements and scenes of ing, coloring, finally achieving replicas combat. This would seem to indicate a correct to a hair line and preserving not peaceable race. One notes also the only the art of the monuments but the

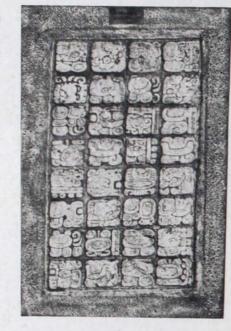
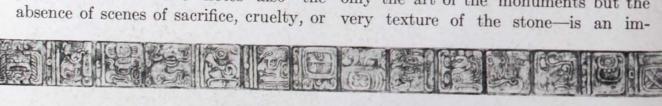
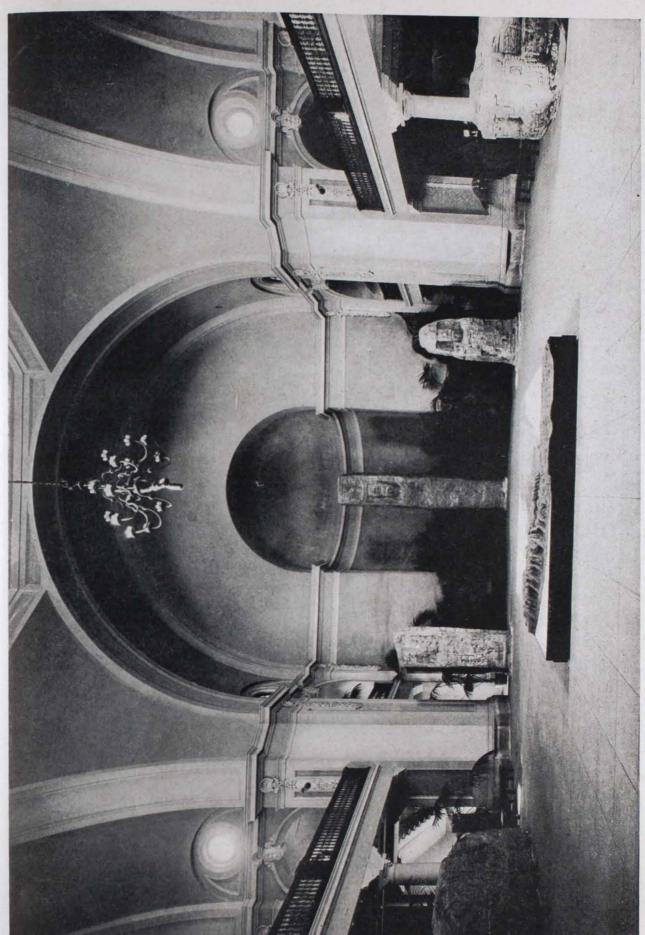


FIG. 10. HIEROGLYPHIC IN-SCRIPTION, PALENQUE.





S. G. Morley



portant chapter in Central American The figure represents the Death God. archaeology.

Beginning at the left side of the rotunda are columns of hieroglyphic inscriptions. on entering, we may notice the monu- The next monument seen in making ments in order. The first, called by the round of the rotunda is an enormous Maudslay the Great Turtle (fig. 13), is shaft, the largest at Quirigua, in fact, the the crowning achievement of native largest in the whole Maya world. It is American art. In the beauty of its de- placed in the center of the apse of the sign, the richness of its execution, and cathedral-like interior. It is between the breadth of its conception, it is not twenty-six and twenty-seven feet high, approached by any other American ex- and the original has an unknown projecample. The figure seated in the mouth tion below the surface. It is approxiof a mythic animal, which probably mately five feet broad and three and onestands for some deific earth power, is fourth feet thick. The original leans that of a young woman bearing the thirteen feet from the perpendicular; conmanikin wand and ceremonial shield, sequently it is usually spoken of as the and wearing the crown and elaborated "Leaning Shaft." The writer has been able Quirigua. The entire surface of the builders found themselves unable to tion occupies the back part of the monu- upward of one hundred thousand pounds.

of being presented full-face, is in profile. Joseph W. Sefton of San Diego.

On the narrow sides of the monument

head dress which characterize the cos- to prove that this monument never occutumes of all the sculptured figures at pied a vertical position, in short, that the block is carved. The principal inscrip- raise it. The weight of the original is ment. The people who executed this prob- The material is red sandstone. The ably reached the limit of their powers, block was quarried some five or six miles for no later work of the people of Quirigua from the temple area and hauled by means equals it, and a marked change in style of ropes pulled by hundreds of individuals appears in those of later date. The down the inclined way which leads making of this replica of the greatest from the quarry to the water. There it of all Central American sculptures be- was probably loaded upon boats, floated came possible through the generosity down the Motagua to a point opposite of Mr. George W. Marston of San Diego. the city, then brought in by means of The next monument is a shaft belong- the canals to the sacred precinct where ing to the group having low pedestals. it was erected. The human figures, both On the front is a bearded figure, stand- male, sculptured upon the two broadfaces ing, with hands resting upon a breast- are the most imposing to be seen in plate or bundle, which extends from Quirigua. They are of heroic size, and shoulder to shoulder. Unlike the figures have the appearance of great strength. on the other monuments, the personage Each figure bears a manikin wand in here represented does not carry scepter the right hand and the tasseled shield and shield, but instead holds the ceremon- in the left. The two narrow sides are ial bundle above referred to. On the covered from top to bottom with hieroback of the shaft is a grotesque figure glyphic inscriptions. The necessary in low relief, which stands in a peculiar means for the reproduction of this monuposition with one knee flexed and, instead ment were generously furnished by Mr.



FIG. 14. "THE QUEEN." SCULPTURED STELE, QUIRIGUA.

is eleven and one-half feet high (fig. 14). is one belonging to the zoömorphic the rotunda bears the manikin wand and tasseled shield. It was the last monument set up at Quirigua, and while seen in the earlier groups.

The next monument, called The Queen, The last monument in the rotunda Upon its opposite faces are sculptured group (fig. 15). It is carved to reprefemale figures in high relief. The faces sent a huge dragon-like monster. From are full and beautifully rounded. The the mouth issues a human head with figures are very short. The one facing bearded face, the head crowned in the same manner as those upon the sculptured shafts. The hands rest upon the chest. On the arms and legs of the monster, which extend back along the lacking in the cruder strength of the sides and around the rear of the figure, older and larger shafts, and in the rich are inscriptions in the intricate and beauty of the Great Turtle, it displays elaborate style known as the full-figure a fineness of workmanship not to be hieroglyphic. The monument is generally known as The Dragon.

C. THE BALCONIES: THE VIERRA FRESCOES OF ANCIENT CITIES OF AMERICA

works of art upon the balconies sur- used for religious observances, and the rounding the rotunda with the east side. palaces were sanctuaries of the priest-The object of the entire display in the hood. With the exception of Quirigua, California Building has been to give a little restoration has been introduced in broad picture of Central American cul- the paintings. They may be accepted ture, omitting everything commonplace as a fair representation of the appearand showing the great achievements of ance of these cities as they now lie in the people in city building, architecture, ruins, and have lain for many centuries. art, together with their environmental Considerable restoration has been done conditions, religious ceremonies, indus- in showing the temples at Quirigua. The tries, occupations, and beliefs. This has excavation of the city has not proceeded been done without introducing a single nearly so far as is indicated in the paintcase of museum specimens.

extending around the interior of the rangement as we pass around the three building on three sides. These were balconies. painted by Mr. Carlos Vierrà of the Quirigua (fig. 16) is situated in the School of American Archaeology. They flood-plain of the Motagua River in the show six of the most important ancient Republic of Guatemala. This valley is cities of Central America. They illus- one of incomparable richness of soil. trate the typical arrangement of Maya The vegetation is indescribably dense. cities, together with the different types of The city is devoid of written history buildings used in their architecture, all and tradition is silent concerning it. of which were probably for religious The architectural remains consist of

We may begin a description of the purposes. The so-called temples were ing. It will be convenient to describe First to be noticed are the frescoes, these frescoes in the order of their ar-



QUIRIGU,

uments it is unequalled. These are artion. ranged about the Great Plaza and The ruins of Copan (fig. 17) are situin the Ceremonial Court south of it. ated in the Republic of Honduras not far There are thirteen of the greater monu- from the frontier of Guatemala. It is ments and three of lesser importance. in the valley of the Copan River, a tribu-Eight examples are installed in the tary of the Motagua, upon the banks of California Building.

covered by the School of American Ar- separated by the mountain range which chaeology, which commenced excavations forms the boundary between Guatemala there in the spring of 1910. The work and Honduras. Copan may be reached was made possible by generous contri- on horseback in two days from either butions from members of the St. Louis Zacapa or Gualan on the railway which Society of the Institute for three years. extends from Puerto Barrios to Guate-It received also an equal amount of finan- mala City. cial aid from the United Fruit Company. Unlike the majority of the Central The rest of the expenditure has been American cities, Copan was situated in borne by the school, the exposition, and the hills at an elevation of approximately private subscribers. At the beginning two thousand feet above sea level. The it was a completely buried city. The district is not heavily forested, as is the ruins presented the appearance of earth main valley of the Motagua, though mounds covered with enormous trees from early accounts it would appear that and dense jungles. Only a part of the the city was formerly surrounded by a Sacred Precinct was uncovered. It is heavy jungle. estimated that five years will be needed Of Copan there is but little that is to complete the work. Excavations will satisfactory in recorded history. We be resumed in 1916. The story of the have a description of the ruins in a letter uncovering of Quirigua will stir everyone of Diego Garcia de Palacia written in who enjoys a battle with difficulties. 1576 to King Philip II of Spain. He The mechanical problems involved were speaks of "ruins and vestiges of a great destruction of a mass of tropical vegetation amounting to thousands of tons skill and splendor that it appears they per acre, the removal from the buildings could never have been built by the natives of trees a hundred and fifty feet high of that province." His description of and twenty-five feet in circumference the ruins will still pass as reasonably without destroying monuments, stair- accurate. As to his information gained ways, and walls was an enormous task. concerning them he states-

ruined temples upon massive terraces Great stumps with roots spreading out of red sandstone, grouped about a Great over the mounds and penetrating them Plaza and two smaller rectangular courts. in every direction added to the difficulty These constituted the Sacred Precinct of excavation. Two seasons were deof the city. In architecture Quirigua voted to this part of the work alone, is less imposing than other ruined cities and happily all was finished without of Central America. In sculptured mon- injury to a single monument or inscrip-

which, some thirty miles away, we find The ruins of Quirigua have been un- the ruins of Quirigua, from which it is

ANCIENT AMERICA AT THE PANAMA-CALIFORNIA EXPOSITION 91



FIG. 16. QUIRIGUA.

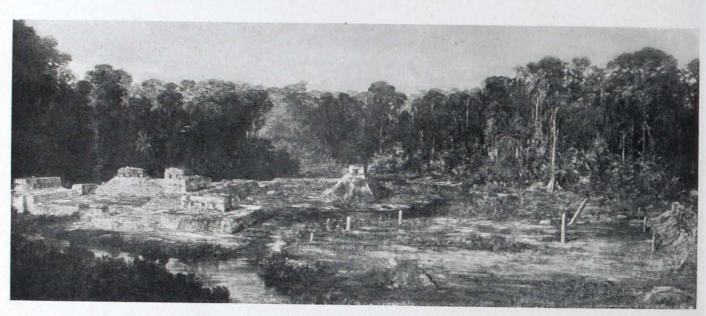


FIG. 17. COPAN.



FIG. 18. PIKAL. FIG. 16-18. MURAL DECORATIONS. PANORAMIC VIEWS OF ANCIENT MAYA CITIES BY CARLOS VIERRÀ.

I endeavored with all possible care to terraced hills, and like most other Maya ascertain from the Indians, through cities, was composed mainly of temples the traditions derived from the ancients, built upon pyramidal bases. The walls knew or had heard from their ancestors of the temples are of enormous thickness in concerning them, but they had no books proportion to the room space as at Quirirelating to their antiquities, nor do I gua. The situation of Tikal is in the believe that in all this district there is interior of Guatemala in the Department more than one, which I possess. They say that in ancient times there came from of Peten. Because of its extreme isola-Yucatan a great lord who built these tion the city has been seen by but few edifices but at the end of some years travelers. There is little authentic hishe returned to his native country leav- tory of the place. Mention is made of ing them entirely deserted.

of the Peabody Museum which afford a ancient wood sculpture. more satisfactory body of literature con- Palenque (fig. 19) is situated in the cerning Copan than is to be found of state of Chiapas, Mexico, bordering on any other Maya city. Unfortunately, the Republic of Guatemala. It is in the excavation of Copan was prema- the heavily wooded hills to the west of turely terminated, so that this great city the Usumacinta River. The original has only partially told its story. A fact meaning of the name Palenque is not that should not be forgotten is that the certainly known, nor is anything definite Copan River is rapidly cutting into the known as to its history. In his expeditemple area, causing serious destruction tion to Honduras in 1542-1546, Cortés each year. Furthermore, great loss is must have passed within a short distance occasioned by the vandalism of the native of the place. As no mention is made of population. Unless these two causes of it in the account of that expedition, it destruction can be speedily arrested, the would seem certain that the city must loss at Copan will be irreparable.

Tikal is one of the largest of the ancient in the tropical jungle at that time. cities of the Maya people (fig. 18). Its There are dim traditions concerning square mile. It covers three natural little historic value. Like Tikal and

its having been explored in 1848, and Little of value was recorded concern- various other reports have been pubing Copan until the year 1839 when Mr. lished during the latter part of the last John L. Stephens explored Guatemala, century. The best known and the most and with the aid of Catherwood, the art- satisfactory are those of Mr. Alfred ist, prepared a most interesting and Maudslay and Mr. Teobert Maler. Durvaluable account of the ruins. For the ing the last few years the ruins of Tikal first really important investigation of have been under investigation by the Copan we are indebted to the English Peabody Museum, Harvard University. explorer, Mr. Maudslay. Next in im- An important development of the culture portance was the work of the Peabody was the remarkable wood carvings that Museum, Harvard University, prose- have been rescued from the temples. cuted during the years 1891-1895. As From nowhere else in Central America, results of these expeditions we have the and from but few places in the world, valuable reports of Mr. Maudslay and do we have such beautiful examples of

have been completely in ruins and buried

ruins occupy an area of approximately a the origin of Palenque, but these have

erally held by American students, would Aztecs from the Mexican plateau. Christian era.

first explorations of the ruins which led Temple of Acatzib, and the Monjas. to important results were those of Cap- The city of Uxmal (fig. 21) must have Maudslay, and Holmes.

largest and most important of the an- by horse trail without great difficulty. built. Numerous evidences of Aztec In fact, it is by some authorities held to have been an Aztec rather than a Maya city. While the investigations of Chichen are insufficient to establish beyond turies of the Christian era, and that the place is celebrated.

the southern cities, Copan and Quirigua, after its first period of development it it flourished during the Ninth Cycle of underwent a change of occupancy, passthe Maya Calendar which, as quite gen- ing into the hands of the conquering

correspond to the early centuries of the Important buildings in Chichen, all of which are to be seen in Mr. Vierra's Juarros, the historian of Guatemala, paintings, are the Pyramid of Sacrifice. states that the ruins of Palenque were Place of a Thousand Columns, Ball discovered about 1750. Brasseur de Court, Temple of the Tigers, Temple of Bourbourg gives 1746 as the date. The the High Priest's Grave, Casa Colorada,

tain Antonio del Rio in 1787. Among the ranked in importance with Chichen most important explorations and ac- Itza, and in some respects was more counts of this ancient capital are those magnificent than that great religious of Du Paix, Waldeck, Stephens, Charnay, center. It is in northern Yucatan, about fifty miles west of the capital, Mérida. Chichen Itza (fig. 20) was one of the It is reached partly by rail and partly cient Yucatecan cities. Its ruined build- It contains probably the finest examples ings cover an area of, at least, a mile of Central American architecture of the square, and minor structures are to be later period, and like Chichen Itza has found in every direction for a distance of noteworthy Aztec features. Architecseveral miles. It belongs to a later time tural sculpture here reached its highest than Palenque and Quirigua, and appears development, the upper zone of the to have been contemporaneous with temples and palaces being loaded with Uxmal and Mayapan. The ruins are ornament in the form of stone latticein the northeastern part of the Peninsula work and beautiful tracery. Facades of of Yucatan, about one hundred miles vast extent are lavishly decorated with from Mérida, the capital. The ancient conventionalized motives. The pyracity takes its name from a tribe, the mids resemble the one at Chichen Itza Itzas, which is supposed to have founded in style and magnitude. As compared it, and from two natural reservoirs, with the southern cities, Quirigua and called cenotes, around which the city was Copan, and with Palenque, the representative city of the western Maya area, culture are to be seen at Chichen Itza. Uxmal and Chichen Itza are poor in hieroglyphic inscriptions. Nowhere, however, has more beautiful sculpture in the round been found than at Uxmal. question any important facts as to its It is less known than any of the other history, students have reached the con- cities named. No excavations of any clusion that it had its origin as a settle- importance have been carried on there, ment of Maya people in the early cen- due largely to the deadly fevers for which



FIG. 19. PALENQUE

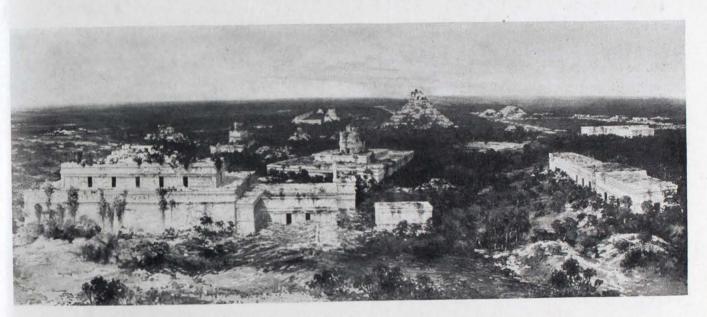


FIG. 20. CHICHEN ITZA



FIG. 21. UXMAL. FIGS. 19-21. MURAL DECORATIONS. PANORAMIC VIEWS OF ANCIENT MAYA CITIES BY CARLOS VIERRÀ.

ANCIENT AMERICA AT THE PANAMA-CALIFORNIA EXPOSITION 95



FIG. 22. THE QUARRYMEN.

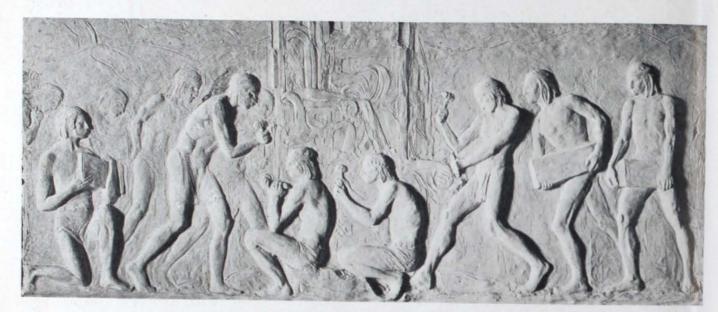


FIG. 23. THE SCULPTORS.

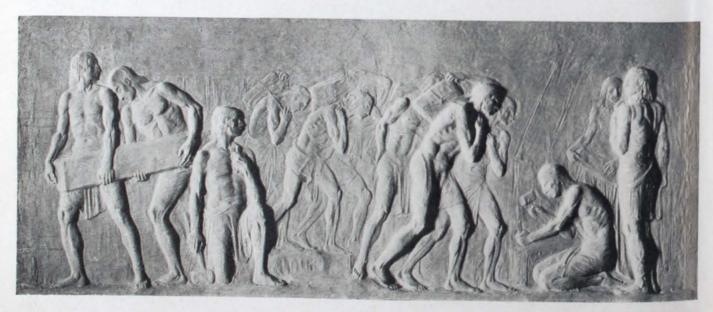


FIG. 24. THE BUILDERS.

FIG. 22-24. PANELS FROM SCULPTURED FRIEZE BY MRS. JEAN BEMAN SMITH, PORTRAYING SCENES FROM MAYA LIFE.

SCULPTURED FRIEZE OF ANCIENT AMERICAN LIFE

VI

ture in low relief. The entire length is columns and altar-pieces. 150 feet. The panels are each 9 feet In the fourth panel is seen the transwall at a height of 11 feet from the floor. the tropical forest to the river where, ter and style of the work is also largely down the inclined highway to the river. that of the ancient artists.

Other toilers with carrying bands around pants. are bringing the finished blocks to the (fig. 25) represents a Ceremony of

Returning to the east balcony, we may builders of the wall. In the third panel next notice the sculptured frieze which is is shown the serpent dance, comparplaced above the frescoes just described, able in arrangement and action to and which likewise extends around the what may be witnessed every summer interior of the building on three sides. among the Hopi Indians of our South-This frieze is the work of Mrs. Jean west. It is noticeable that the serpent Beman Smith, and is worthy of a more and bird symbolism of the Cliff Dwellers extended description than can here be are here developed into the gorgeous given. It is a continuous band of sculp- feathered serpent designs of the Maya

long by $3\frac{1}{2}$ feet wide and are set in the portation of a huge monolith through The highest relief in the molding is about after being loaded upon boats and 2 inches. By coincidence the breadth transported to the city, the sculpof the frieze and the height of the relief tors will decorate it and a multitude of correspond to those of the Parthenon workmen will erect it in the Plaza. The frieze. The number of figures is about last panel on this side (fig. 22) shows 150. There is no repetition, and all of The Quarrymen at work removing a block the ornament, dress, and architectural that has been detached from a ledge design are purely Maya. The charac- preparatory to hauling it, upon rollers,

On the south gallery the first panel We may begin with the panel at the shows the entrance to a temple of north end of the east gallery, and as with Copan. About the doorway is an the frescoes, follow around the interior elaborate mosaic with symbolic serpents from left to right. The first panel (fig. intertwined. The priest and assistants 23), entitled The Sculptors, shows a officiate before an altar in the backscene of ancient activity, such as might ground from which rise the sacred fires. have attended the building of Copan or In the foreground the altar receives the Quirigua, namely, that of decorating offerings of the people. A priestess, in one of the huge monoliths to be set up rich costume, with netted skirt and cerein the Plaza. The second, The Builders, monial headdress, officiates, as musicians (fig. 24), represents the construction pass about the altar in procession. The of a temple under the direction of a theme of this panel, namely, a Ceremony priestly figure. Here may be seen the of Dedication, is beautifully developed stone cutters, naked save for their in the luxury and splendor of decoration, square aprons, wielding their stone ham- elaborately carved figures and hieromers, chisels, and other implements. glyphics, and the activities of the partici-

their foreheads and over their shoulders The companion panel to the right

cense issues from the sacred pipe and inhabitants. floats to the six directions. In the The next two panels depict the cereheaddress.

Sacrifice, and the Return of the Oracle Yucatan. response to a circular sent out by the spectators.

Divination. It shows priests and people Council of the Indies in 1579 asking for in ceremonial grouping before a monu- information about the discovery and ment which has just been erected. In- conquest of the country and the native

great portal is a priestess in flowing monial ball game known to the Aztecs as tlachtli. It was described by Herrera Passing to the west gallery we see the as one of the diversions of Montezuma most dramatic theme that Mrs. Smith and his court, but doubtless was little has chosen for her expression of Maya understood by those early observers. activities. It is the Sacrifice of the The presence of the ball court at Chichen Virgins. It is developed in three panels Itza and Uxmal is an evidence of a strong entitled The Procession (fig. 26), the development of Aztec culture in northern

(fig. 27). The tradition on which The first panel represents the assemit is based is set forth in the ancient blage of the spectators upon the chronicles. It was a propitiatory great walls of the ball court. An Indian sacrifice of virgins to the rain gods maiden bears the ball, which, according in time of drought. The maidens pre- to the account of the chronicler, was pared for the sacrifice are seen in the "made of the gum of a tree that grows first panel proceeding along the paved in hot countries, which having holes causeway to the altar upon the brink made in it distils great white drops which of the Cenote of Sacrifice. From here soon harden and being worked and at daybreak occurred the plunge into moulded together turn as black as pitch." the water of the Holy Well, from 70 to The second panel shows the game in 100 feet below. If, perchance, a maiden progress. The ball was struck with survived this plunge, she might be res- any part of the body and somecued at midday, after which the artist times it was necessary that it should reconceives her to have been accepted as bound from the hip upon which was an oracle. In the third panel is seen fastened a piece of stiff leather. The the Return of the Oracle, her approach successful players were rewarded with to the altar in the form of a cross, upon loads of mantles and sometimes with the top of which, as in the Cross of gold and feather-work. The ball had Palenque, is seen the sacred Quetzal, to be cast through a hole in a great and before which is seated the lord of round stone fixed upon the wall of the the city upon his tiger-headed throne. court at a considerable height from the The story of this sacrifice is quaintly floor. Whoever succeeded in this retold in a letter written by three of the markable feat, which rarely happened, original conquistadores of Yucatan in was entitled to the mantles of all the



FIG. 25. CEREMONY OF DIVINATION.



FIG. 26. SACRIFICIAL PROCESSION OF THE VIRGINS.



FIG. 27. RETURN OF THE ORACLE. FIGS. 25-27. PANELS FROM SCULPTURED FRIEZE BY MRS. JEAN BEMAN SMITH, PORTRAYING SCENES FROM MAYA LIFE.

ANCIENT AMERICA AT THE PANAMA-CALIFORNIA EXPOSITION 99

VII

OTHER REPLICAS AND RECONSTRUCTIONS

Upon the balconies are replicas of north is well preserved, and is one of some other monuments of Quirigua. the strongest examples at Quirigua. The The one standing upon the south bal- monument is at the north end of the cony belongs to an early period of Maya Plaza. Both figures are bearded. The sculpture. The monument is double- one on the north side holds a scepter in figured, the one on the south side being the left hand and the right bears a tasbadly defaced, evidently by the fall- seled shield. On the narrow sides are ing of a tree which has shaved off the hieroglyphic inscriptions in the best principal features. The figure on the style of glyph carving that has been found.



FIG. 28 ALTAR-PIECE OF ZAPOTE WOOD. TIKAL.

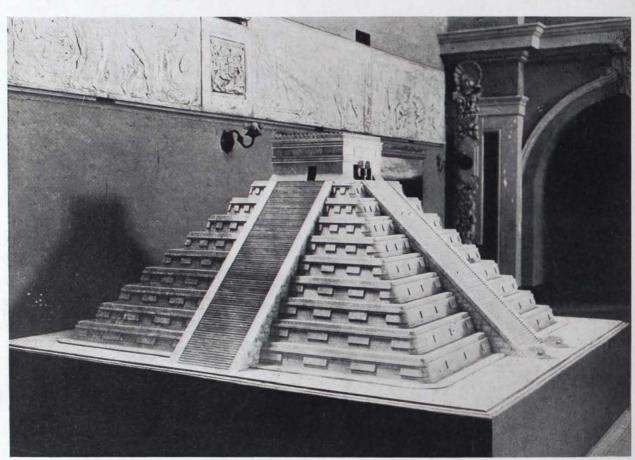
tionally elaborate and in execution is not neatly dressed and tastefully panelled. excelled by any similar work in America. The temple which surmounts the pyra-The subject is a richly costumed per- mid is about 44 by 48 feet at the base sonage, holding a standard or baton in and 24 feet in height. It is well prehis right hand, his face framed in the served save that a portion of the façade open mouth of a grotesque monster. He has fallen as the result of the decay of is enclosed beneath the arched body of the wooden lintels which spanned the a feathered serpent of extraordinary wide doorway. The walls and roofs design, the head appearing at the left. are four feet or more in thickness, and Perched on the serpent arch above is the the stones of the facing were so well cut figure of a mythical bird-monster, prob- and fitted as to require little mortar. ably representing some important deity As usual in Yucatan buildings, the of the Maya pantheon. Hieroglyphic exterior walls of the lower story are quite inscriptions occur at several points. plain and are separated by a heavy Note especially the two exquisite por- molding from the upper story which is trait faces in the lower right-hand part. ornamented with panels and surmounted The original of this specimen is now by a cornice. In this case the cornice preserved in the Museum at Basel, was, according to Maudslay, crowned Switzerland.

est achievements of the Central American by four doorways, that on the north people in architecture are placed upon wing being 21 feet wide and 8 feet 6 inches the east and west balconies. The first to high, divided by two great stone columns. be described is the one on the east side. These support the wooden lintels and It is called El Castillo (fig. 29), or as the are carved to represent the feathered writer prefers to name it, the Temple serpent divinity of Yucatan mythology. of Sacrifice. The structure is in the Passing into the outer chamber or vestimain well preserved, minor restorations bule between these columns and through being required at several points, but not a second doorway, the visitor enters a involving the introduction of any feature large chamber spanned by two high not reasonably well verified. The pyra- pointed arches, the separating walls mid is approximately 190 by 230 feet at being replaced by two square sculptured the base, 80 feet in height, and about 60 columns. This chamber was doubtless feet square at the summit. In design a sanctuary and served some important and execution this structure is of excep- purpose in the religious rites of the people.

On the west wall of the south balcony tionally high order, indicating great progis in some ways the most remarkable ress in architecture. It has four grand specimen of Maya art that has been stairways, each about 30 feet in width chosen to illustrate the aesthetic achieve- and bordered by balustrades, those on ments of these extraordinary people. the north side (front) terminating at It is a replica of a famous wood carving the base in two great serpent heads about (fig. 28), an altar panel of zapote wood, 10 feet in length, each carved from a sculptured in low relief, from the Tem- single block of limestone. The pyraple of the Sun at Tikal, Department of mid is built of coarse rubble, cemented Peten, Guatemala. The design is excep- and faced with blocks of hewn limestone,

by a coping of open fretwork of excep-The examples taken to show the great- tional beauty. The lower story is pierced Museum.

The model was built under the direction débris. The upper terrace, shown in of Wm. H. Holmes of the U. S. National the model, is 20 feet in height, and is ascended by a stairway of 30 steps, 120 feet The final example of architecture long. The main terrace is about 20 feet presented and the one which may be said in height, and is so extensive, covering to represent the last word in the build- several acres, that it could not be shown ing art in Ancient America has been in the model. The foundation platform placed on the west balcony (fig. 30). is only a few feet in height. The build-The great building here shown is called ing proper is a massive rectangular



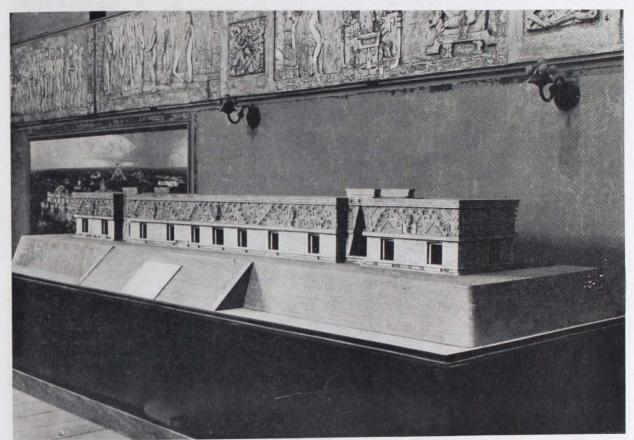
Reconstruction by W. H. Holmes.

FIG. 29 THE TEMPLE OF SACRIFICE, CHICHEN ITZA.

"The Palace" or "House of the Gov- structure with vertical walls, perforated ernor," and is one of the chief structures by eleven rectangular doorways on the in the ruined city of Uxmal. The age front, and a doorway at each end. It is of the city is not known, but the building pierced also by two pointed archways, is still well preserved, and but little restor- 24 feet in height, passing entirely through ation was necessary in completing the the building. These arches are walled model. It is built of hewn limestone up and divided into chambers. In the and is 320 feet long, 40 feet wide, and 28 model one is closed and the other is left feet high. It rests on a triple terraced open to show the construction. The pyramid, now almost wholly buried in building is exceedingly massive, about

ANCIENT AMERICA AT THE PANAMA-CALIFORNIA EXPOSITION 101

one-half of the entire bulk being solid elaborately costumed human figures, masonry. The walls, faced with cut stone grotesque masks, and geometric fretwork, and with rubble filling, are from three to the whole including not fewer than ten five feet thick, excepting the back wall thousand hewn stones, separately carved which is nine feet thick. There are no and laid in mortar against the concrete windows or roof openings, and the back filling of the wall, forming a great mosaic. rooms are necessarily very dark. The The use to which the building was chambers are spanned by high pointed devoted is not known. Since it appears arches faced with hewn stone, the in- to have been in many respects the most sloping ceiling wall being connected by prominent structure in the city, it was



Reconstruction by W. H. Holmes.

FIG. 30 THE PALACE, UXMAL.

which were spanned originally by wooden Mr. Wm. H. Holmes. lintels now entirely rotted away. The The work prepared to finish the picdecorated with sculptures consisting of The Spirit of the Past (fig. 31). This

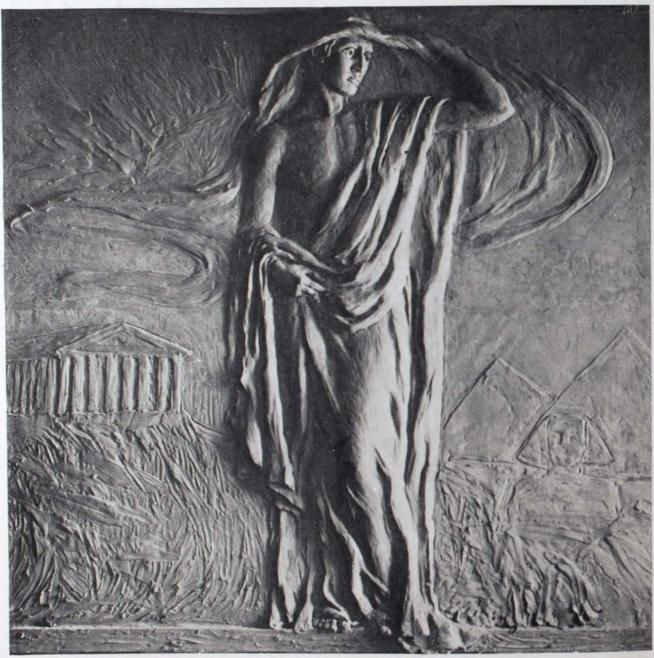
flat capstones. The lower half of the probably occupied by dignitaries of the wall, fourteen feet in height, is plain and priestly establishment. The model was contains the doorways, nine feet high, constructed under the supervision of

upper wall-zone, fourteen feet in height, ture of Ancient America presented in the is separated from the lower by a heavy California Building is a rectangular molding and surmounted by a wide cor- panel by Mrs. Smith, finished but not nice. The intervening space is richly yet cast and set in place. It is called

space of twelve feet square below the eternally brooding over the affairs of large cathedral window. The theme is man, from nation to nation and from age developed by means of a shrouded, to age through all the cycles of time. brooding figure, looking out across the The inscription for this panel, from the ruins of contemporary civilizations- writings of Charles Kingsley, is an apthe Maya, Greek, Egyptian—the spirit propriate thought to place at the end that has witnessed the growth, decline, of the archaeological exhibit: and death of the great nations of the So fleet the works of men back to their world, that has been cognizant of all the forces that have shaped human Ancient and holy things fade like a dream.

panel is of great size, requiring the entire events, and that the artist conceives as

earth again,



By Mrs. Jean Berman Smith

FIG. 31 "THE SPIRIT OF THE PAST"-SCULPTURED PANEL.

CURRENT NOTES AND NEWS

Primitive Arts and Industries

the Panama-California Exposition relat- mining in the state of Missouri. This ing to the culture history of the native valuable exhibit was further extended to American race, and the division devoted embrace collections representing the evoto Ancient America, Director Hewett lution of the stone art from its simplest was in personal charge throughout. forms to the highest achievements of the The foundation for the culture history shaping of stone and the manipulations exhibit was laid by the preparation, of metal. under the personal supervision of Mr. W. H. Holmes, of a series of groups illustrating, by means of lay-figures, such important steps in the beginning of native American culture as the manufacture of stone implements, the working of ancient soapstone quarries of Catalina Island (fig. 1), the prehistoric obsidian workers of California, the beginnings of representing the evolution of art in stone, sculpture among the ancient Mexicans, this has proven to be of exceptional primitive copper mining on; Isle Roy- educational value.

In the preparation of the exhibits at ale, Lake Superior, and prehistoric iron

A series of village group models, illustrating houses and house life in the most important culture areas from Greenland and Alaska to Patagonia were prepared under the direction of Dr. Walter Hough of the U.S. National Museum. Like the series just described

Reproductions of the House Life of American Indians

of three years carried on by Mr. John P. basin and of the coast and island peoples Harrington of the School of American of California. These reproductions are Archaeology has resulted in the prep- accurate in every detail and invaluable aration and installation in the Indian in preserving phases of native material Arts Building of important exhibits culture which must in their normal reproducing the houses and house life habitat soon completely disappear.

Field work extending over a period of the Mohave Indians of the Colorado

The Painted Desert

the Santa Fé Railway Company, it Jesse L. Nusbaum, of the School of became feasible to construct a full sized American Archaeology. The extent of replica of a typical Indian pueblo (fig. 5), the work, the accuracy of the reproducand to fill it with representatives of liv- tion of the rocky site and the completeing tribes, the Pueblo, Navaho, Apache, ness of every detail of arrangement and and Havasupai, engaged in their custo- construction places this exhibit on a mary occupations. This exhibit has plane of achievement far above anyproved to be one of the most attractive thing of the kind ever undertaken. It and important features of the Exposition, is indeed a masterpiece.

Through the munificent generosity of and is credited to the genius of Mr.

Exhibit of the State of New Mexico

them an asset in the welfare and development of the state. The extensive collections brought together in the state building comprise archaeological and ethnological models prepared by Mr. Percy Adams of the School of American illustrating the history, archaeology and Museum of American Archaeology.

New Mexico stands foremost among ethnology of New Mexico. The building the states of the Union in recognizing (fig. 6) in the archaic mission style of the the value of its antiquities and making Rio Grande Pueblos, antedating the oldest California missions by a century and a half, is one of the most effective in the Exposition city. A replica of this structure will be erected in Santa Fé at a cost of sixty thousand dollars Archaeology at Santa Fé, besides ex- on a site donated by the people of that tensive series of specimens, photographs, city, contiguous to the ancient Palace transparencies, and many other exhibits of the Governors, as an addition to the

Physical Anthropology

The highly elaborated exhibit illustrat- ous task of collecting the material from ing the physical history and relative many sources near and remote. After status of the races of man occupies, close observation of the attention paid with the laboratory pertaining to it, to this exhibit by the general public and five rooms in the Science and Education by scholarly visitors from many coun-Building. It was prepared and installed tries, the Director of Exhibits expresses by Dr. Ales Hrdlicka of the United the view that among existing exhibits States National Museum, who, with the within this important field of research it sanction of the Secretary of the Smith- is without a rival and constitutes a dissonian Institution, undertook the ardu-tinct and eminent achievement in science.

A Permanent Museum at San Diego

adequate buildings will be placed at the tion and the Institute.

There has been formed recently by disposal of the Museum by the City leading citizens of San Diego a Museum Park Board, and that the Exposition Association, which has for its object stockholders may turn over the valuable the development and maintenance of a permanent collections to the Museum, public museum for the city. After the as contemplated in the original plans close of the Exposition it is hoped that agreed upon by the officers of the Exposi-

The International Congress of Americanists

Archaeological Institute of America will Museum, Washington, D. C.

The meeting of the International hold a joint session with the Americanists Congress of Americanists will be held in on Friday, December 31. Delegates Washington, D. C., December 27-31, who expect to attend the Congress will 1915, in conjunction with the Second kindly communicate with the Secretary, Pan-American Scientific Congress. The Dr. Ales Hrdlicka, U. S. National

